COMPOSITION AND GRAMMAR FOR PUBLIC SCHOOLS

ONTARIO

AUTHORIZED

Helen Richardson,
491 Old Orchard Grove,
Toronto Ontario.
Duke of York School.
1932

COMPOSITION AND GRAMMAR

FOR PUBLIC SCHOOLS

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PREFACE

The purpose and the plan of this book are clearly indicated in the summary of Contents immediately following, and in the summary of Contents of the second half of the book, Page 146. Four salient features of the book distinguish it from former text-books in Composition and Grammar. (1) The elements of English Grammar, a knowledge of which is requisite for the clear and correct expression of thought, are introduced early and are incorporated in the various chapters in Composition at the proper stages in the development of the subject. (2) Oral composition has been given paramount consideration, as all good teachers of English now recognize the fact that the ability of the pupil to speak correctly and fluently is of the first importance and is the best preparation for written composition, which has too long almost monopolized the field. (3) Less attention has been given than in former text-books to themes for essays based on mythology, poetry, and general literature, and more attention has been given to topics connected with the activities and observations of the pupils, and with recent and current events. (4) The work in technical Grammar in the second half of the book has been reduced to the smallest possible proportions, in accordance with the request of the teachers of the Province.

The following table outlines the scope of each part of the book, as relating to the different forms of the Public Schools:

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ENGLISH GRAMMAR

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PUBLIC SCHOOL COMPOSITION AND GRAMMAR

PART I

CHAPTER I

I

A Little Briton.

From the picture by Marie Seymour Lucas
By permission of Boots Pure Drug Co., Ltd., Leeds

THE SENTENCE

I. ORAL COMPOSITION

1. Make a simple statement about: Your home, your school, your friend, your dog, your bicycle.

2. When you make a simple statement about a person or a thing, you make a *sentence.*

3. Make a sentence about each of the following: A soldier, a horse, an automobile, a tree, an engineer.

II. THE WRITING OF A SENTENCE

1. Look at these sentences:

The apples fall to the ground.
The leaves turn red.
Aeroplanes fly overhead.

With what kind of letter does the first word of each sentence begin? With what mark does the sentence end?

2. Every sentence should begin with a capital letter.

Every sentence that makes a statement should end with a *period* (.).

III. WRITTEN COMPOSITION

1. Study the picture "A Little Briton". Write one sentence in answer to each of the following questions about it: (1) Where is the little girl? (2) With what things has she been playing? (3) What has she built? (4) Where has she put the flag? (5) What does she pretend to be doing now?

NOTE:—In writing about this picture and all others in the book, you should give definite names, as far as you can, to persons and places.

2. Choose one thing in each of the groups mentioned below, and write a sentence about it:

Things that you see from the school-house window
Games that you play
Things that you find in the woods.

II

A COMPOSITION

I. ORAL COMPOSITION

The Escape of a Slum Kitten

The slum kitten waited in vain for her mother. The morning came and went. She became very hungry. Toward evening she was driven forth to seek food. She slunk out of the old box, and feeling her way silently among the rubbish, she smelt everything that smelt eatable, but without finding food. At length she reached the wooden steps leading down into an underground bird-store. The door was open a little. She wandered in and found a number of living things in cages all around her. A negro was sitting idly on a box in the corner. He saw the little stranger enter and watched it curiously. It wandered past some rabbits. They paid no heed. It came to a wide-barred cage in which was a fox. The gentleman with the bushy tail was in a far corner. He crouched low; his eyes glowed. The kitten wandered, sniffing, up to the bars, put its head in, sniffed again, then made toward the feed pan, to be seized in a flash by the crouching fox. The kitten gave a frightened "mew", but a single shake cut that short and would have ended Kitty's nine lives at once, had not the negro come to the rescue. He sprang from the box. The fox dropped the kitten and returned to the corner, there to sit blinking his eyes in sullen fear.

Animal Heroes—Ernest Thompson-Seton
By permission of Charles Scribner's Sons

1. Read the story. It is made up of sentences. Do they, or do they not, all tell something about the kitten's adventure?

2. When we put together a number of sentences about the same thing, we make a *composition*. The group of words at the top, which tells what the composition is about, is called the *title*.

3. Give an account of one of the following incidents:

How your cat escaped from the dog
How you tried to catch a sparrow
How you found a bird's nest.

II. TITLES

Note how the titles of stories are written:

The Escape of a Slum Kitten
Why the Bear Has a Short Tail

With what kind of letter does the title begin? Do all the words of the title begin in the same way? Examine some of the titles in your Reader. Over what part of the line is the title printed? Is the space between the title line and the first line of the story of the same width as the space between the different lines of the story?

2. The first word and all other important words of a title must be written with capital letters. The title should be written over the middle of the first line of the page. The space of one line should be left between the title line and the first line of the story.

III. WRITTEN COMPOSITION

In a few sentences, write an account of one of the incidents suggested below. Think of a good title, and write it with the necessary capitals and in the proper place on your page:

How you almost caught a fish
How you were stung by a bee
How you caught a butterfly.

III

The Winner

—S. L. Burgher

By permission of the American Photographic Publishing Co.

I. ORAL COMPOSITION

1. Study the picture. Where does the race take place? How, probably, do the children come to be there? Who is with them? What kind of ground has been chosen for the race? How many of the children run? Who starts them? What will be the result, and why, judging from the age of the children, would you expect this? What do the feelings of the different persons appear to be? Do you think that their outing was pleasant?

2. Tell a short story suggested by the picture.

II. CAPITAL LETTERS

1. Observe the use of capital letters in the following sentence:

> But I trusted in Thee, O Lord: I said, Thou art my God.

2. The words "I" and "O" must be written with capital letters.

All names of God, or words that stand for these—God, Lord, Thou, Thee—must be written with capital letters.

3. Write three sentences in which you tell things that you did before coming to school. Use the word "I" in each sentence, but construct your sentences so that "I" will not be the first word.

4. Write three sentences containing the word "O". Note that this word should be used only in addressing a person or a thing. Construct your sentences so that "O" will not be the first word in them.

Write a short account of one of the following:

A foot-race
A ride down a toboggan-slide
A child's ride on horseback.

IV

SIMPLE DESCRIPTION

I. ORAL COMPOSITION

1. Read the following extract:

The chair in which Grandfather sat was made of oak, which had grown dark with age, but had been rubbed and polished until it shone as bright as mahogany. It was very large and heavy, and had a back that rose high above Grandfather's white head. This back was curiously carved

in open work, so as to represent flowers, and foliage, and other devices, which the children had often gazed at, but could never understand. On the very top of the chair, over the head of Grandfather himself, was a likeness of a lion's head, which had such a savage grin that you would almost expect to hear it growl and snarl.

Hawthorne—Grandfather's Chair

2. Compare this passage with the selection *The Escape of a Slum Kitten* (page 3). Does the writer tell a story in this passage? What is his purpose?

3. Very often, instead of telling how something happened, we wish to tell what a thing looks like; that is, we describe.

4. What does the writer tell about: The wood of the chair? The colour? The size? The back? The top?

5. Observe the care taken by the writer to arrange the details of this description in good order. We must be equally careful if we wish to give a clear picture of what we are describing.

6. Describe one of the following: The school clock, your grandmother's chair, the teacher's desk.

7. Describe one of the following: A one-cent piece, a five-cent piece, a dollar bill, a two-cent stamp, a Canadian army service button.

II. (A) QUOTATIONS

1. When we repeat a person's exact words, we are said to quote. The words quoted are called a *quotation.*

2. Examine the following sentences:

Alice said, "There's plenty of room."
"I don't see any wine," said Alice.

In each sentence words are quoted exactly as spoken. Note that quotation marks (" ") must be used before and after these words and that a comma (,) separates them from the rest of the sentence. In the case of long quotations, as we shall see later, a colon (:) is used instead of a comma.

3. Note this sentence:

" I'm afraid I can't put it more clearly," Alice replied, " for I can't understand it myself."

What words break the quotation into two parts? How are quotation marks used in such a case?

4. Insert capital letters, quotation marks, and commas, where necessary, in the following sentences: (1) Alice said I suppose so. (2) I don't know what you mean said Alice. (3) The March Hare replied it was the best butter. (4) Alice remarked there's certainly too much pepper in that soup. (5) Talking of axes said the Duchess chop off her head.

(B) SHORTENED FORMS

1. Note that some of the expressions in the preceding exercise have been shortened. What would be, for instance, the full forms of: Don't, there's, can't? Observe that an apostrophe (') is used instead of the omitted letters in the shortened forms.

2. In conversation, both to save time and also to be easy and natural in our style of speech, we often use shortened expressions. You may do so in your Oral Composition, although it is best to avoid them in written work except in reproducing conversations.

3. Write shortened forms of: Is not, are not, she is, we are, here is, do not, does not.

4. Note that the expression " am not " should not be shortened. Never say " ain't ".

III. WRITTEN COMPOSITION

1. Write a description of one of the following: The baby's cradle, a pretty chair, a tea-kettle, a cup and saucer.

2. Examine the picture of the Victoria Cross (page 58), and write a description of the Cross.

V

A Distinguished Member of the Humane Society

From the picture by Sir Edwin Landseer, R.A., in the National Gallery, London
By permission

I. ORAL COMPOSITION

1. Study the picture. Where is the Newfoundland dog? Do you see any other living things in the picture? Note the dog's position, his size, his fur, his colour. Judging from the expression of the dog's face, do you

like him? Why? What is the purpose of the members of a Humane Society? Why did the painter call this dog a member of such a society?

2. Give a description of the dog in the picture.

3. Describe one of the following: Your cat, your horse, your pony, your calf.

II. QUESTIONS AND COMMANDS

1. We have already learned that sentences may be used to make a statement. Such are called *assertive sentences.*

2. However, sentences may have other purposes. Examine the following:

What kind of dog do you see?
Where is he?
Come here, Fido.
Oh, don't hurt the dog.
Please tell me something about your dog.

What is the purpose of the first two sentences? Of each of the last three?

3. Sentences may be used to ask questions. These are called *interrogative sentences.* Note the mark (?) with which an interrogative sentence ends.

4. Other sentences are used in expressing commands, entreaties, or requests. These are called *imperative sentences.* With what mark does an imperative sentence usually end?

NOTE:—Sometimes an imperative sentence expresses strong feeling. It then ends with an exclamation mark (!); for example,

The house is on fire! Run! Run!

5. Write three questions about dogs.

6. Write three commands such as you might give to your dog.

VI

I. SUBJECT AND PREDICATE

1. Write a sentence about: Swallows, maple leaves, General Haig, baseball, Canadian soldiers.

Example: Swallows | fly swiftly.

Divide your sentence as in the example, so that the name of the person or the thing you have written about will stand by itself. This part of the sentence is called the *subject*; the part that you have added is called the *predicate*.

2. In the following sentences separate the subject from the predicate by a vertical line: (1) The house of the wicked shall be overthrown. (2) The victorious army encamped before Quebec. (3) The smoke rolling along the field shut out the view. (4) The ardour of the men burst all restraint. (5) Some were looking up toward the heavens. (6) The distant form separated itself from the trees. (7) The tall, frowning keep betokened an age of violence. (8) Most of the animals were cropping the grass.

3. Supply appropriate predicates for the following subjects:

(1) The glass in the door ——. (2) A great many people ——. (3) The Union Jack ——. (4) The city of Toronto ——. (5) My brother's bat ——. (6) A bed of flowers ——.

4. Supply appropriate subjects for the following predicates:

(1) —— are in the garden. (2) —— darted through the air. (3) —— set a trap for the mice. (4) —— was a great hero. (5) —— won the battle of Waterloo. (6) —— is a county on Lake Erie. (7) —— pleased the boys.

II. THE POSITION OF THE SUBJECT

1. Compare the following sentences as to the position of the subject:

The bell rang louder.
Louder rang the bell.

Notice that sometimes in assertive sentences the predicate is placed before the subject.

2. Compare the following sentences as to the position of the subject:

Your friend has come.
Has your friend come?

Notice that in interrogative sentences the subject is often placed between parts of the predicate.

3. Compare the following sentences. Which are imperative? Which one is an example of the usual form of an imperative sentence?

I stand here.
Stand thou here.
John, you stand here.
Stand here.

Notice that in imperative sentences the subject is usually omitted. It may, however, be expressed, and sometimes the name of the person addressed may be included in the sentence in addition to the subject and the predicate.

4. Write out each sentence in the following exercise, placing the subject first, and separating it from the predicate by a vertical line: (1) Then lightly rose that loyal son. (2) For this purpose a grand lacrosse match was organized. (3) At every puff of the engine a cloud is

projected into the air. (4) Through that forest I can pass. (5) Better than gold is a healthy body. (6) Already were their gleaming tomahawks brandished over their heads. (7) Have you heard the robins singing? (8) On her head was a white fringed handkerchief. (9) For four days they travelled thus. (10) With its teeth it cuts down the grass.

5. State whether the subject is expressed or omitted in the following imperative sentences: (1) Answer thou me. (2) Return no more into my sight. (3) Bring him hither to me. (4) Show me the place. (5) Hate him not for my sake. (6) Praise ye the Lord. (7) Dare to be honest. (8) Break the points off those spikes. (9) Seek them out instantly. (10) You tell him at once.

6. Point out the subjects and the predicates in the following sentences: (1) Are snow-flakes always of the same shape, father? (2) Brother, take these dear little children. (3) Grandmother, I am ready now. (4) That, father, will I gladly do. (5) Boys, you must not be idle. (6) Father, your coat is covered with snow. (7) Will you come with us, Susan? (8) These idle words, my men, will not gain our freedom. (9) Play by me, mother and child.

III. WRITTEN COMPOSITION

1. Write any short story of how a dog helped to save a life.

2. Write a story about a dog's helping with the sheep or the cattle.

Chapter II

I

The Death of Nelson in the Cockpit of the *Victory*, 1805

—G. Devis

THE PARAGRAPH

I

1. Read the following story:

Nelson's Fearlessness

When he was a child, Nelson was not at all strong. But though his body was weak, he had the most determined mind that ever a child possessed. He was quite fearless.

When he was a very small boy, he was staying once with his grandmother. One morning he wandered out

with the boy who cared for the cows, to hunt for birds' nests. Dinner-time came, but there was no sign of Horatio. By and by his grandmother became anxious, and a search was made for him.

For some time the search was vain. The child could not be found. They feared that he might have been carried off by the gypsies. At last he was discovered far from home, sitting quietly on the bank of a stream, which was too deep for him to cross over.

'I wonder, child," said his grandmother when he was brought to her, "that hunger and fear did not drive you home."

"Fear! grandmamma," he said wonderingly, "I never saw fear. What is it?"

2. Into how many parts is this story divided? How is the division into parts shown in printing?

3. In writing a composition we may divide it into parts called *paragraphs*. Each of these paragraphs begins a little farther to the right than the other lines of the composition. This additional marginal space is called the *indentation*.

4. Notice how each paragraph in the story quoted tells about some one part of the subject: (1) Nelson's fearlessness. (2) His wandering away. (3) His being found. (4) His grandmother's surprise. (5) His ignorance about fear.

5. Notice that sometimes, especially in dialogue, some of the parts of a composition are so short as to be only sentences.

II

1. Examine some short story in your Reader. Tell what each of the paragraphs is about.

2. Write, in paragraph form, a short account of all the things that have happened to you or that you have done since early morning.

3. Write, in paragraph form, a short account of one of the following: (1) A Picnic. (2) A Fishing Expedition. (3) The Class Sleigh-ride. (4) A Visit to the Fair. (5) A Night in a Tent.

4. Write a short story that you have read or heard, or the story of some incident known to you, to illustrate one of the following common sayings:

A friend in need is a friend indeed.
He laughs best who laughs last.
Honesty is the best policy.

5. Tell the story suggested by the picture, "The Death of Nelson". Try to bring out clearly the idea of Nelson's fearlessness.

II

The Boy Scouts—"Be Prepared"

—G. Hillyard Swinstead

By permission of F. E. Britton & Company, London

I. ORAL COMPOSITION

1. Study the picture. What has happened to the little girl? How has she been brought home? Who is receiving her? Who are the children standing to the left? Are the neighbours interested? Who is the man in the distance? Who is bringing him?

2. Tell the story suggested by the picture.

II. EXCLAMATIONS

1. Examine the following sentences:

Hurrah, we have won the game!
How my head aches!
Alas, he has failed!
What a brave soldier he was!

2. What feeling does each of these sentences express?

3. Some sentences are used to express strong feeling. These are called *exclamatory sentences.* Note that they are followed by the exclamation mark.

4. Write an exclamatory sentence to express each of the following feelings: Joy, sorrow, surprise, fear, pain.

5. We have now studied four kinds of sentences: assertive, interrogative, imperative, and exclamatory:

Tell to which class each of the following sentences belongs: (1) Oh, how angry the serpent was! (2) The mosquito buzzed angrily. (3) Tell us a story. (4) Where are my children? (5) The owl is a wise bird. (6) Which animal is wicked? (7) Come and play with us. (8) How busy the bees were! (9) What a fearful storm there was! (10) Where do squirrels build their nests?

III. WRITTEN COMPOSITION

1. Write the story suggested by the picture.

2. Write a story telling how you helped the Red Cross or what you did on Tag Day.

3. Write the story of a rescue; for example: (1) From drowning. (2) From a burning building. (3) From a runaway horse. (4) From an automobile accident. (5) From a train wreck.

III

I. THE PARAGRAPH

1. Read the following paragraph:

For she stood at the head of a deep green valley, carved from out the mountains in a perfect oval, with a fence of sheer rock standing round it, eighty feet or a hundred high; from whose brink black, wooded hills swept up to the sky-line. *By her side* a little river glided out from underground with a soft dark babble, unawares of daylight; then growing brighter, lapsed away, and fell into the valley. *There, as it ran down the meadow,* alders stood on either marge, and grass was blading out upon it, and yellow tufts of rushes gathered, looking at the hurry. *But farther down,* on either bank, were covered houses, built of stone, square and roughly cornered, set as if the brook were meant to be the street between them. *Only one room high they were,* and not placed opposite each other, but in and out as ninepins are; only that the first of all, which proved to be the captain's, was a sort of double house, or rather two houses joined together by a plank-bridge over the river.

Blackmore—Lorna Doone

2. The whole composition is made up of paragraphs, each of which deals with some one part of the subject. Similarly, the paragraph itself is composed of sentences, each of which must contribute its part to the development of the paragraph as a whole. For instance, the plan of the foregoing paragraph is as follows: (1) The topic is introduced by telling generally the shape and the sur-

roundings of the valley. (2) The river. (3) The plant life. (4) The general appearance of the houses. (5) The arrangement of the houses and of the captain's house in particular.

3. Notice that the sentences are so arranged as to follow the order in which the various details are seen and, further, that the italicized words show the connection of each sentence with the sentence that precedes it.

4. Imagine yourself on a hill, looking down on a valley, and in one paragraph describe the valley.

5. In one paragraph describe any river or stream that you know.

6. Describe the valley of the quoted paragraph as it would appear in winter.

II. (A) QUOTED QUESTIONS AND EXCLAMATIONS

1. Quoted statements and commands are separated from the rest of the sentence by commas.

Observe, however, the punctuation of the following sentences:

"Where in the world am I?" asked Alice.

"How queer everything is to-day!" she exclaimed.

2. Quoted questions are followed by the question mark and quoted exclamations by the exclamation mark.

3. Write three sentences containing quoted questions.

4. Write three sentences containing quoted exclamations.

(B) THE HYPHEN

1. Note that two single words, for example, sail and boat, may be joined to form a *compound* word. In such a case we often use a hyphen (-) to show the connection between the two words, and write the word so formed—sail-boat.

2. The hyphen has another common use. Often we find it necessary, at the end of a line, to break a word

into two parts. The hyphen is then used between the two parts of the broken word. But note that words of one syllable must never be broken and that words of more than one syllable may be broken only between two syllables.

3. Write three compound words containing hyphens.

4. Show how each of the following words might be divided at the end of a line: Mother, chimney, innocence, independence, irregularity.

III. WRITTEN COMPOSITION

Write a composition on one of the following subjects:

Learning to Swim
How I Baked My First Cake
How I Learned to Skate.

IV

The Escaped Cow

—*Julian Dupré*

I. ORAL COMPOSITION

1. Study the picture. What time of day is it? Where are the cows being milked? Why did the cow run away? Is she running very fast? What is the boy trying to do? Does he succeed? How does he feel when the chase is over?

2. Tell the story suggested by this picture.

II. NOUNS

1. Sentences are made up of words. Each word has its own use in the sentence. We must learn what these uses are. Examine the following sentence:

Boys make kites.

What word in this sentence names the persons of whom we are speaking? What word names the thing made?

2. Some words are used to name persons or things. These name-words are called *nouns*.

3. Point out the nouns in the following sentences: (1) The monkey was a pet. (2) His name was Jocko. (3) Jocko would climb fences and run into the gardens of the neighbours. (4) His favourite place was the barnyard. (5) Finally, his master had to fasten a ball and chain to his leg.

4. Fill in the blanks with nouns: (1) The ripe —— lie under the ——. (2) The —— carries the —— to a —— in the ——. (3) There are —— on the ——. (4) Once a —— grew on a ——. (5) The —— is riding on a ——.

III. WRITTEN COMPOSITION

1. Write the story suggested by the picture.

2. Write a composition on one of the following subjects:

Going for the Cows
Chased by a Turkey Gobbler
Feeding the Hens.

V

I. COMMON AND PROPER NOUNS

1. Examine the following sentence:

A general commanded the army.

What noun is the subject of this sentence? Might it represent more than one person? Substitute the noun Wolfe. How many persons does this represent?

2. A *common* noun is a name applied to any individual of a whole class of objects.

A *proper* noun is a name applied to a particular individual of a class.

3. Examine the following sentence:

Ottawa is a Canadian city.

Note that the proper noun, Ottawa, and the word, Canadian, which is derived from the proper noun, Canada, are printed with capital letters.

4. We must use capital letters with all proper nouns and all words derived from proper nouns.

5. Write three sentences containing proper nouns used as the names of persons.

6. Write three sentences containing proper nouns used as the names of places.

7. Supply capital letters, where necessary, in the following sentences: (1) The princess patricia's canadian light infantry was raised by major hamilton gault of montreal. (2) The regiment was composed largely of south african veterans, but contained also miners from new ontario, cowboys from alberta, lumber-men from british columbia, and trappers from the hudson bay territory. (3) The first parade was held in ottawa, in august, 1914. (4) Later, at lansdowne park in ottawa, on sunday, the gracious princess patricia presented to the regiment colours worked with her own hands. (5) The regiment fought its first great battle at st. eloi, in march, 1915.

8. Classify the words in these sentences with which you have used capitals as the names of persons or collections of persons, titles, the names of places, the names of months or of days of the week. What words in the sentences are derived from proper nouns?

II. WRITTEN COMPOSITION

1. In one paragraph, write a description of the appearance of one of the following:

A Street-organ Man
A Clown at the Circus
A Tramp
A Newsboy.

2. Describe the appearance of one of the following:

A Boy Scout
A Girl Guide
A Canadian Officer
A Red Cross Nurse
A Policeman.

VI

I. LONGER DESCRIPTIONS

1. In describing, as well as in telling a story, we usually require more than one paragraph. Examine the following description:

The group consists of three figures; two are seated on a bench, and one on the ground at their feet. The first, a tall, slight, and rather gaunt man, with a bushy eyebrow, and a dry humorous smile, is evidently a clergyman. He is carelessly dressed, and looks rather used up, which isn't much to be wondered at, seeing that he has just finished six weeks of examination work; but there he basks, and spreads himself out in the evening sun, bent on enjoying life, though he doesn't quite know what to do with his arms and legs.

By his side, in white flannel shirt and trousers, straw hat, the Captain's belt, and the untanned yellow cricket

shoes which all the eleven wear, sits a strapping figure, nearly six feet high, with ruddy tanned face and whiskers, curly brown hair, and a laughing, dancing eye. He is leaning forward with his elbows resting on his knees, and dandling his favourite bat, with which he has made thirty or forty runs to-day, in his strong brown hands. It is Tom Brown, grown into a young man nineteen years old, a praepostor and Captain of the eleven, spending his last days as a Rugby boy, and let us hope as much wiser as he is bigger, since we last had the pleasure of coming across him.

At their feet on the warm dry ground, similarly dressed, sits Arthur, Turkish fashion, with his bat across his knees. He, too, is no longer a boy, less of a boy, in fact, than Tom, if one may judge from the thoughtfulness of his face, which is somewhat paler, too, than one could wish; but his figure, though slight, is well knit and active, and all his old timidity has disappeared, and is replaced by silent, quaint fun, with which his face twinkles all over, as he listens to the broken talk between the other two, in which he joins every now and then.

Hughes—Tom Brown's School Days

2. Write down the topic of each of the three quoted paragraphs. Select the words in each paragraph that state this topic, and note in what part of the paragraph they occur.

II. WRITTEN COMPOSITION

1. Describe one of the following groups of persons:
   A friendly policeman questioning two lost children
   The occupants of a rowboat or of an automobile
   A returned soldier being greeted by his relatives
   Two boys being questioned by a master
   Two hockey teams ready to face off.

2. Describe a fire-drill at your school.

Chapter III

I

FRIENDLY LETTERS

The Letter

From the picture by Stanhope A. Forbes, R.A., in the Art Gallery, Plymouth
By permission of Cassell & Company, Ltd., London

I. ORAL COMPOSITION

1. Study the picture. Does it represent the home of great or of humble people? What would you judge as to their character from the appearance of the house? Why does the postman wear a lantern at his waist? How many of the family have come to receive the letter? Who, in your opinion, sent it? What news does it contain? How do the members of the family feel on receiving this news?

2. Tell the story suggested by the picture.

II. FRIENDLY LETTERS

1. Before beginning to write a letter we must choose paper and an envelope. The paper and the envelope should match, so that the paper, when folded, will fit neatly into the envelope. We should not use paper or envelopes of unusual size or shape, coloured paper, or ruled paper.

2. The friendly letter should be easy and natural in style. We should try to write very much as we should talk to a friend or a relative. Note, for instance, how familiar the style of the following letter is:

Gananoque, Ont.,
July 3, 1919.

Dear Alice:

Your letter was waiting for me at the post-office yesterday. To get the letters, we have to cross from our island to Gananoque in the motor-boat. Of course, we do our shopping in town at the same time.

As you have never visited the Thousand Islands, you can hardly imagine how beautiful they are. Last evening Father took us to a pretty little bay in the shape of a half moon, called Half Moon Bay. There is high rock on one side and a rustic pulpit on the other. Next Sunday evening we are going to church service there. People come from all over the islands in all kinds of boats to attend this service. The boats are all crowded together in the bay, and a minister conducts the service from the pulpit.

I caught a big fish yesterday. We bathe in the river when the water is warm enough. We have great fun at our picnics on the different islands.

But I must not tell you too much. Next month you will be on the St. Lawrence with us, and then you will see everything for yourself.

Your loving cousin,
Edith Silvester.

3. Where, when, and to whom was this letter written? What is its message? By whom was it written? These questions indicate the various parts of a friendly letter:

(1) *The Heading*—This tells where and when the letter was written. It is placed in the upper right-hand corner of the page. If we have more than one line in the heading, we must indent from left to right. We should place commas between the parts of a heading, and a period at its close.

(2) *The Salutation*—This shows to whom the letter was written. It is put at the upper left-hand side of the page. It is generally followed by a colon, but sometimes by a comma and a dash (—).

(3) *The Message*—This tells what the writer has to say. It is begun below the salutation, with a slight indentation to the right. Note that, if the sense requires it, the message is divided into paragraphs.

(4) *The Complimentary Ending*—This is a friendly phrase which expresses the feeling of the writer toward the receiver of the letter, or shows the relation in which they stand to each other. It is begun just below the middle of the lines above, no matter where the last line of the message may end. The first word of the complimentary ending begins with a capital, and the expression is followed by a comma.

(5) *The Signature*—This is the name of the writer. It is written below the complimentary ending, with a slight indentation to the right.

4. The salutation in friendly letters should be "Dear" —— or "My dear" ——, followed by the expression that you would use in speaking to the receiver of the letter.

5. "Yours sincerely" is a common ending. However, the ending varies according to the relations existing between the writer and the receiver of the letter.

6. This is how Edith Silvester addressed the letter to her cousin Alice:

The first line, containing the title and the name of the receiver of the letter, is placed as nearly as possible in the middle of the envelope. The street address is written on the second line; the city address, on the third; the name of the province, on the fourth. We indent as in the letter itself. All important words begin with capital letters. Although usage varies in this respect, a comma is generally placed after each part of the address except the last, where we find a period. The stamp is placed in the upper right-hand corner of the envelope.

III. WRITTEN COMPOSITION

Write one of the following:

A letter to your mother, describing your arrival at your aunt's summer home and asking her permission to remain there for a month.

A letter to your cousin in British Columbia, telling him or her how you are enjoying an Ontario winter.

A letter to a friend in the city, telling him or her how you spent a day on the farm.

A letter to a playmate, asking him or her to spend Saturday afternoon with you, and telling what other friends you expect and what games you intend to play.

II

TITLES AND ABBREVIATIONS

1. In speaking or writing to relatives or to intimate friends, we call them by some familiar name. But in speaking to people that we do not know well, we are accustomed to use a title of respect or courtesy; for example, Mister, Miss. Such titles must be used in addressing letters.

2. Instead of writing such titles or other words in full, however, we often represent them by a part of the words of which they are composed. For instance, we always write the titles, Mister and Mistress (the full form of the latter pronounced mis-ez) as Mr. and Mrs. A part of the word so used for the entire word is called an *abbreviation.*

3. Even people's Christian names are frequently indicated by their first letter, called the *initial.* Thus, a letter written to Henry Jones might be addressed to Mr. Henry Jones, to Henry Jones, Esq., to Mr. H. Jones, or to H. Jones, Esq. If he were a doctor, the letter might be addressed to Dr. Henry Jones, or to Henry Jones, Esq., M.D.

4. Note that titles used with people's names, and also initials, are written with capital letters, and that all abbreviations are followed by a period.

5. Write abbreviated forms of the following: (1) The names of the days of the week. (2) The names of the months, where possible. (3) The names of the provinces of Canada. (4) The words: Reverend, Professor, Governor, General, Company (in the names of business firms).

6. For what full words do the following abbreviations stand: Pres., Supt., Capt., Col., Hon.

7. Using initials and all possible abbreviations, write the address of each of the following as you would place it on an envelope:

James Smith, Esquire, 259 Champlain Street, Montreal, Quebec. Doctor Thomas Brown, 85 Laurel Avenue, Winnipeg, Manitoba. The Reverend James Merchant, 93 Harbour Avenue, Halifax, Nova Scotia.

III

I. CONVERSATIONS

1. Read the following conversation:

A king once visited a village school. On the teacher's desk lay a rosy-cheeked apple. Taking it up, the king asked, "Children, to what kingdom does this apple belong?"

"To the vegetable kingdom, your Majesty," said a little girl.

"To what kingdom does this belong?" asked the king, showing a shining gold piece.

"To the mineral kingdom, your Majesty," promptly replied the same child.

"And now, little girl, to what kingdom do I belong?" asked the king.

"To the kingdom of Heaven, your Majesty."

"God grant that I may be fit for that kingdom!" said the king, with tears in his eyes.

2. Are all the quotations inclosed in quotation marks? What marks separate the quotations from the rest of the sentence, and why? How are paragraph divisions indicated in reproducing conversations?

II. WORDS OF ADDRESS

1. Select those expressions used in naming persons addressed in the quoted conversation; for example, "Children". Note that they are separated from the rest of the sentence by commas.

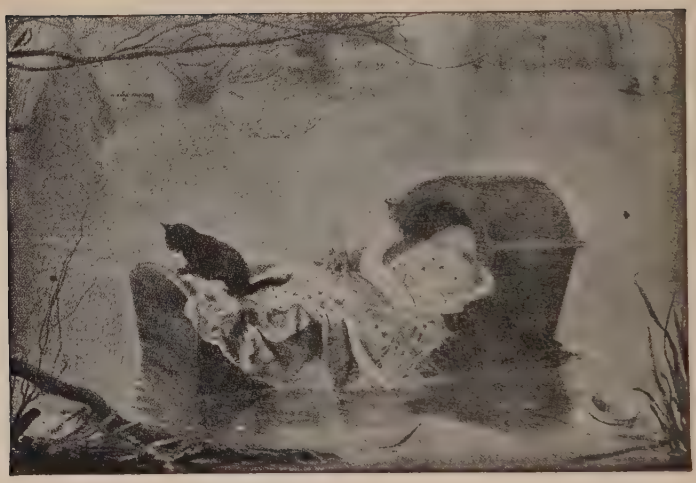
2. What are the words of address in the following sentences: (1) A Merry Christmas, uncle! (2) Keep Christmas in your own way, nephew, and let me keep it in mine. (3) Both are very busy, sir. (4) Have you come home, little Fan? (5) Where have you been, Robinson Crusoe?

III

Re-write the following conversation. Make the necessary paragraph divisions. Insert quotation marks where necessary. Mark properly the close of quotations. Insert commas where necessary.

My pretty boy a man said to me one cold winter morning has your father a grindstone Yes sir said I You are a fine little fellow said he; will you let me grind my axe on it Oh, yes sir I answered And will you my man said he get me a little hot water I ran and brought a kettleful. How old are you What's your name continued he; I am sure you are one of the finest lads that ever I have seen; will you just turn a few minutes for me I went to work, and I toiled and tugged until I was almost tired to death. The school-bell rang, and I could not get away. At length, however, the axe was sharpened, and the man turned to me with: Now you little rascal you've played truant; be off to school. or you'll be sorry for it.

IV



A Flood

From the picture by Sir John Everett Millais, Bart., P.R.A., in the City Art Gallery, Manchester

By permission of the Manchester Corporation

I. THE PLANNING OF A STORY

Eppie in the Coal-hole

1. Read the following story:

When Eppie was three years old, she was sometimes quite mischievous. Silas was puzzled to find a way of showing the little girl that she had done wrong and that, nevertheless, he loved her.

One morning, when Eppie was tied, as usual, to the loom by a broad strip of linen, and Silas was interested in a piece of work, the child got the scissors. In two minutes she had cut the linen and run out of the open door.

Not until he needed the scissors did Silas notice that she was gone. He rushed out, calling "Eppie!" Perhaps she had fallen into the pond. He searched the meadow. He climbed the stile into the next field, looking towards a small pond, now reduced to its summer shallowness, so as to leave a wide margin of good sticky mud. Here sat Eppie, talking cheerfully to her small boot, which she was using as a pail to convey the water into a deep hoof-mark.

This wrong-doing clearly demanded punishment. The idea that she might run away again and come to harm, made him decide to try the coal-hole. "Naughty, naughty Eppie," he began, "naughty to cut with the scissors and run away. Eppie must go into the coal-hole." So he put her in and held the door closed. For a moment there was silence, but then came a little cry, "Opy, opy!" and Silas let her out again.

It took Silas half an hour to wash the child and to put clean clothes on her. Then he turned to mend the linen band. But he decided that she would be good without fastening for the rest of the morning. However, as he went again to get her and to place her in her little chair once more, she peeped out with black face and hands, and said, "Eppie in de toal-hole!"

—George Eliot
Adapted from "Silas Marner"

2. Before we begin to write a story, we must plan it. We must decide what material we intend to make use of and in what order the incidents are to be told. We have already learned that, generally, all the details relating to the same incident are grouped together in one paragraph. Accordingly, in planning a story we must:

(1) Write down the topic of each paragraph and make a note of the details that we intend to include in it.

(2) Arrange the paragraph headings so that the incidents in the story follow one another naturally.

The plan of the quoted story, for instance, is as follows:

(*a*) The difficulty of finding the right punishment for Eppie
(*b*) The child's escape
(*c*) The search
(*d*) The punishment
(*e*) The result.

II. PRONOUNS

1. We have already learned the use of name-words, or nouns. But sometimes we find it advisable to indicate persons or things without actually naming them. Read again the last sentence of *Eppie in the Coal-hole.* Then compare it with the following sentence:

However, as he went again to get Eppie and to place Eppie in Eppie's little chair once more, Eppie peeped out with black face and hands, and said, "Eppie in de toal-hole!"

We are certainly not satisfied with this sentence. The repetition of the word "Eppie" is very displeasing. To avoid such a repetition, we have in our language a group of useful little words like "her" and "she", which can be substituted for nouns. These substitutes for nouns are called *pronouns.*

2. Find three other pronouns in *Eppie in the Coal-hole,* and tell for what noun each is used.

3. Fill in the blanks with pronouns: (1) The boys are in the park; —— saw ——. (2) —— admire Jack because —— works. (3) —— and —— are wrong. (4) —— lost their way. (5) —— met —— and —— on the street.

III. WRITTEN COMPOSITION

1. Plan and write a story suggested by the picture at the head of this lesson.

2. Plan and write a story on one of the following subjects:

The Childhood of Moses
Joseph and His Brethren
David and Goliath
Ruth and Naomi
The Prodigal Son.

3. Plan and write a story on one of the following subjects:

A Lost Child
The Boy who Played Truant
Lost in the Woods.

V

Shoeing

From the picture by Sir Edwin Landseer, R.A., in the National Gallery, London
By permission

I. POSSESSION

1. When a word shows to whom or to what something belongs, it is said to denote *possession.* Examine the following sentence:

Jack's pony ran away.

Who owns the pony? Write the word that shows to whom the pony belongs. What has been added to the word "Jack" to make this word? Compare the possessive forms in the following sentences:

The boys' books are on their desks.
The children's skates are sharp.

Try to sound another "s" after the simple form "boys," and thus see why only the apostrophe mark is added to denote possession.

2. The following are the rules for the writing of the possessive forms of nouns: (1) Add the apostrophe and "s" to a singular noun (denoting one). In some nouns, which end in the sound of the letter "s", only the apostrophe is added; for example, Moses' laws. (2) Add the apostrophe alone to a plural noun (denoting more than one), if it ends in "s". (3) Add the apostrophe and "s" to a plural noun not ending in "s".

3. Note that pronouns also have possessive forms, as in the sentence:

I have my books.

4. Write the possessive form of each of the following words: Sailor, he, girls, it, teachers, you, men, they.

5. Change each of the italicized expressions in the following to the possessive form, and use it in a sentence: The birthday *of the King.* The rifles *of the soldiers.* The hats *of the women.* The armies *of the Allies.* The picture *of Francis.*

II. WRITTEN COMPOSITION

Study the picture at the head of this lesson, and write the story of the shoeing of the horse, with the following plan as a guide: (1) The pleasing appearance of the horse. Note its size, its probable colour (including any special mark), the condition of its hide, its head, its neck, its legs. (2) The training of the horse.—Did its master have to come with it to the blacksmith shop? Does the blacksmith have to use a halter while it is being shod? (3) The blacksmith's shop.—Does it appear to be bright and cheerful, or dark and gloomy? What tools used by the blacksmith do you see in the picture? What other animal is to be shod? What does the bird's presence show about the blacksmith? (4) The method of shoeing a horse—removing the old shoes, paring and filing the horse's feet, choosing the new shoes, shaping them by thrusting them into the fire and hammering them on the anvil, piercing them for the nails, trying them on, cooling them in water, and nailing them into place. (5) The interest of the animals in the operation. (6) The trip home again.

VI

I. PLANNING A DESCRIPTION

1. Examine the following passage:

A Farmyard on a Rainy Day

The place was littered with wet straw that had been kicked about by farm hands and stable-boys. In one corner was a pool of water. There were several half-drowned fowls crowded together under a cart, among which was a miserable, crestfallen rooster, drenched out of all life and spirit, his drooping tail matted, as it were, into a single feather, along which the water trickled from his back.

Near the cart was a half-dozing cow, standing patiently to be rained on, with wreaths of vapour rising from her reeking hide. A wall-eyed horse, tired of the loneliness of the stable, was poking his head out of a window, with the rain dripping on it from the eaves. An unhappy cur, chained to a dog-house hard by, uttered something, now and then, between a bark and a yelp.

An uncomely servant-girl tramped backward and forward through the yard, looking as sulky as the weather itself. Everything, in short, was comfortless and forlorn, excepting a crew of hardened ducks, assembled round a puddle, and making a great noise as they drank.

—*Washington Irving*

2. What impression of the farmyard does the writer wish to give in the foregoing passage? Make a list of the details mentioned. What are the only happy living things in the picture? Show how their happiness does not destroy the general impression. Show, by locating the different things mentioned, that the writer has arranged the parts of his description in a natural order.

3. In planning a description we should:

(1) Decide what impression of the thing described we wish to give.

(2) Select such details as may be visible from our point of view and as may convey the desired impression.

(3) Arrange the parts of our description in some natural order—that which will enable the reader to grasp most readily the picture intended.

II. ADJECTIVES

1. In description, particularly, we use a class of words that we have not yet studied. Examine the following sentences:

Dogs bite.
These dogs bite.
Cross dogs bite.
They are cross.

How many dogs are referred to in the first sentence? To what dogs is the statement of the second sentence limited? What quality of the dogs is mentioned in the third and fourth sentences?

2. Some words limit the meaning of nouns or pronouns, often by mentioning some quality of the things indicated by nouns or pronouns. Words which thus change, or *modify,* the meanings of nouns or pronouns, are called *adjectives.*

3. Point out the adjectives in the following sentences: (1) Uncle Tom was a large, broad-chested man. (2) He had a glossy, black skin. (3) A smart, bright boy was watching him make letters on a slate. (4) He had a pencil in his big, heavy fingers. (5) Aunt Chloe was cutting a brown cake with a thin, old knife.

4. Point out five adjectives used in the description of the farmyard.

5. Fill in the blanks with suitable adjectives: (1) The cake was as —— as a feather. (2) Janie is a —— cook than you. (3) Uncle Tom had —— —— hair. (4) Aunt Chloe gave a —— laugh. (5) The tears rolled down her —— cheeks.

III. WRITTEN COMPOSITION

Describe, in one paragraph, one of the following:

Your drawing-room on Christmas night
Your verandah on a July afternoon
Your dining-room on your birthday.

Chapter IV

I

The Boyhood of Raleigh

From the picture by Sir John Everett Millais, Bart., P.R.A., in the National Gallery, London
By permission

I. THE VERB

1. Examine the following sentences:

The soldier fought.
The cannon booms.

Divide the sentences into subject and predicate. Note that the predicate of each of these sentences consists of but one word, which tells something about the person or the thing indicated by the subject. Such a word is called a *verb*.

2. Point out the verbs in the following sentences: (1) I saw five canoes on the shore. (2) I perceived two miserable wretches dragged from the boats. (3) One of them fell immediately. (4) The other ran directly toward me. (5) Two savages followed him. (6) I got my two guns. (7) I knocked down one of the savages. (8) I shot the other. (9) The rescued man became my servant. (10) I called him Friday.

3. Write sentences containing the following words used as verbs: Laugh, march, reads, sits, come, writes, lives, spoke, ran, fought.

II. THE VERB PHRASE

1. Point out the predicates of the following sentences: (1) The master was laughing. (2) He will study. (3) The boys are running. (4) They may fight. (5) The teacher has arrived.

2. Note that in these sentences it requires more than one word to make an assertion. Such groups of words are called *verb phrases.*

3. Write five sentences containing verb phrases, using each of the following words as the first word in the phrase: Were, shall, is, can, had.

III. WRITTEN COMPOSITION

1. Study the picture at the head of the lesson. The little boy sitting directly opposite the sailor is Walter Raleigh. The other boy is his half-brother, Humphrey Gilbert. Where are the boys? How do they come to be here? Note the presence of the small ship. Is the sailor an Englishman?—Note his complexion, the colour of his hair and of his moustache, his ear-rings. How, probably, was he occupied when the boys met him? What kind of

story is he telling the boys?—Note the position of his right arm. Is the story interesting? How do you know?

2. Recall what you have learned in your History lessons about Sir Walter Raleigh and Sir Humphrey Gilbert, and write the story of the incident represented in the picture and of how it influenced the boys' future lives.

3. Write the story of one of the following:

My First Visit to the City
Holidays on the Farm
Camping Out
A Walk in the Woods.

II

Letters from Home

—*James P. Beadle*

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I. ORAL COMPOSITION

1. Study the picture. When the Orderly Corporal brings the letters to the soldiers, he usually comes to their hut and calls out, "Mail up!" The soldiers repeat this call to any who are within hearing, until the men have gathered. Is the scene represented in Belgium, France, or Italy? How does the appearance of the ground, the trees, the hut, indicate the season? How is this indicated by the costumes of the men? What circumstances in the present life of these men would make them eager to receive letters? How would the Corporal make the distribution? Imagine what news the men might receive from home, how it would make them feel, and the conversations that would result from it.

2. Tell the story suggested by the picture.

II (A) NUMBER

1. Consider the following pairs of words:

Bee	fly	tooth	this	I
Bees	flies	teeth	these	we

What is the difference in meaning between the first word and the second of each pair?

2. The form of a noun or a pronoun which denotes one person or thing is called the *singular number;* that which denotes more than one person or thing is called the *plural number.*

3. Write the plural forms of the following nouns, and explain how the plural of the nouns in each group is formed: (1) Week, month, year. (2) Class, dish, peach, fox. (3) Alley, valley, chimney. (4) Lady, pony, city. (5) Cargo, hero, tomato. (6) Piano, banjo. (7) Thief, leaf, half. (8) Cliff, chief, roof. (9) Foot, man, mouse. (10) Ox, child.

4. Where possible, write the plural forms of the following pronouns: He, I, she, who, which, that, it.

(B) PERSON

1. Examine the following sentences:

(1) I, Jack Smith, live in Hamilton, and my friend George lives near me.

(2) You, Jack Smith, live in Hamilton, and your friend George lives near you.

(3) He, Jack Smith, lives in Hamilton, and his friend George lives near him.

2. Select the pronouns in these sentences.

3. What person is represented as speaking in the first sentence? What person is spoken to in the second? What person is spoken of in the third? From the answers to these questions we find that all the pronouns that we have selected refer to the same person, Jack Smith.

4. In the first sentence Jack is speaking, and the pronouns that represent him as speaking are "I," "my," and "me." Such pronouns are said to be in the *first person*.

In the second sentence Jack is spoken to, and the pronouns that represent him as spoken to are "you" and "your." Such pronouns are said to be in the *second person*.

In the third sentence Jack is spoken of, and the pronouns that represent him as spoken of are "he," "his," and "him." Such pronouns are said to be in the *third person*.

5. Fill in the blanks in the following passage with suitable pronouns, and tell the *person* of each pronoun supplied:

There was once a sly cat in a house, and the mice were so plagued with —— that —— called a council to advise some way of guarding against being caught.

"If —— will be ruled by ——," said one mouse, "—— think there's no plan like hanging a bell about the cat's neck to give warning when —— is coming." This plan pleased —— very much.

"Well," said a second mouse, "and now —— are agreed upon the bell, which of —— shall hang —— upon —— neck?" But not a mouse was ready to bell the cat.

III. WRITTEN COMPOSITION

1. Imagine that your brother is a soldier. Write him a letter telling news from home that you think he would be pleased to hear. Let him know that you are thinking of him and how proud you are of him.

2. Write a letter to a boy or a girl friend who used to attend your school, but who has moved to some other place. Choose one of the following subjects for your letter:

How the school celebrated a Canadian victory
How you observed Empire Day
How you spent Hallowe'en
How the school sent Christmas stockings to the soldiers.

III

Daniel

From the picture by Briton Riviere in the Walker Art Gallery, Liverpool By permission of Messrs. Thos. Agnew & Sons, the owners of the copyright

I. AGREEMENT

1. Examine the following groups of sentences:

(1) I (we, you, they) walk.
(2) He (she, it) walks.

Note that the subjects are pronouns. What difference do you notice in the forms of the two verbs? What are the person and the number of each of the subjects suggested in the first group of sentences? What are the person and the number of all the subjects in the second group?

2. Examine the following sentences:

Boys run.
John runs.

Note that the subjects are nouns. What difference do you notice in the forms of the verbs? What difference do you notice in the subjects as to number?

3. There is sometimes a variation in the form of a verb according to the person or the number of the subject. In such cases the verb is said to *agree* with its subject. In verbs that indicate present time, a form of the verb ending in "s", is generally used when the subject is a singular noun, or a pronoun in the third person and the singular number.

4. Tell which of the verbs suggested you would use in each of the following sentences, and why: (1) There (is, are) many books in the room. (2) (Was, were) you at home? (3) He (don't, doesn't) play. (4) Not one of the apples (was, were) ripe. (5) Jack and Jim (was, were) studying.

5. Change the subject of each of the following sentences to a singular noun and observe the necessary change in the form of the verb: (1) I see the flowers in the garden. (2) I find the books. (3) I do my lessons regularly. (4) I have the money. (5) I know that man

II. WRITTEN COMPOSITION

1. Tell the Bible story suggested by the picture, using the picture in describing one incident of the story.

2. Write a composition on one of the following subjects:

Saul and David
Alfred the Great
Bruce and the Spider.

IV

I. STORIES TOLD IN THE FIRST PERSON

Our Escape

1. Read the following story:

One day when Rusty, Hazel, and I were sitting in our nest, mother suddenly gave a low note of warning. Presently we heard foot-falls down below, rustling in the dry pine-needles. The footsteps stopped just below our tree.

All at once a great jagged stone came crashing up within a yard of our home, frightening us all abominably. Mother crouched with us closer than ever into our frail little house of sticks, which was not made to stand the force of stones.

Almost immediately another mass of whizzing stone fell even nearer than the first and shore away a large tassel from the bough just overhead. This frightened Hazel so much that she jumped completely out of the nest. But mother was after her as quick as lightning, and saved her from tumbling right down to the ground and being killed.

The quick eyes of our enemies, however, had caught a glimpse of red fur in the pale green foliage. After a few minutes' argument it was decided that one of them should

do the climbing. Presently I heard a bough creak, and then followed a scraping and grinding as his heavy hob-nailed boots clawed the trunk in an effort to reach the first branch. On he came. Soon he was only three or four branches below us.

Suddenly the fellow's great rough head was pushed up through the branches just below. None of us could move. Then up came a large, dirty paw and grasped the very branch on which we lived. This was too much for mother. She made a sudden dash out of the nest and went straight for that grasping fist. Next instant her teeth met deep in the fellow's first finger. He gave one yell and let go. Luckily for himself, he fell upon a wide-spreading bough not far below, caught hold of it, and so saved himself from a tumble right down to the ground.

T. C. Bridges—The Squirrel

2. Notice that a squirrel is here represented as telling his own story. Such a story is said to be told in the first person. Since the squirrel is not the hero of this story, he may tell it himself without appearing to boast. It is possible for him to tell the whole story because all the incidents happened at one place and one time, so that he has complete knowledge of them. The fact that he tells the story in the first person makes it more vivid than if he told it in the third. In future, before you begin to tell a story, you should decide whether you ought to tell it in the first person or in the third.

II. WRITTEN COMPOSITION

1. Write one of the following in the first person:

A book tells the story of its wanderings.
A grocer's delivery horse tells of a day's work.
A raindrop tells its history.

2. Write, in the first person, the story of one of the following: A school clock, a penknife, a dollar bill.

3. Write a composition on one of the following subjects:

An old sword tells its experiences.
An old umbrella tells its story.
A watch in the pawnshop relates its history.
A doll tells the story of its life in the play-room.
A mirror describes those who have used it.

V

"Thayendanegea" (Joseph Brant)

—George Romney

From the Collection of Canadian War Memorial Paintings, Ottawa

I. TENSE

1. Examine the following sentences:

I find the books.	He found the money.
He buys a house.	They bought the land.
We see the boys.	You saw the soldiers.

What difference do you notice in the time indicated by the verbs in each pair of sentences?

2. Most verbs undergo a change in form to denote difference in time. This change is called *tense*.

3. Write the form of each of the following verbs used to indicate past time: Work, look, leave, say, hide, steal, speak, stand, throw.

4. Note the present and the past tense forms of the following verbs:

Present Time	*Past Time*
Begin	began
do	did
go	went
rise	rose
run	ran
see	saw
sing	sang
write	wrote

Note that: (1) The form "run" is not used in the past tense. (2) The forms "begun," done," "seen," and "sung," should not be used as past tense forms. They are used in some verb phrases; for example, I *have done* the work. The work *is done*. (3) The forms "rose," "went," and "wrote," should not be used in verb phrases. Say, I have gone (risen, written), not I have went (rose, wrote).

5. Tell which of the forms suggested you would use in the following sentences: (1) He (seen, saw) his friend. (2) I have (went, gone) there often. (3) The children (sang, sung) their songs. (4) They (did, done) the work. (5) Jack (begun, began) his lessons. (6) The farmer has (risen, rose) early. (7) The choir have (sang, sung) well. (8) The boys (run, ran) a race yesterday. (9) They have (saw, seen) Niagara Falls. (10) He has (written, wrote) the letter.

II. WRITTEN COMPOSITION

Write a composition on one of the following subjects:

Joseph Brant
The Huron Missions
Tecumseh.

If you choose the first subject, you may introduce a description of Brant as he is represented in the picture at the head of the lesson.

VI

I. VERBS OFTEN USED INCORRECTLY

1. Study the meanings of the verbs below:

(1) Jack went and *brought* me my book.
Fetch me the paper.

Bring means to carry to this place; *fetch,* to go for and bring.

(2) The enemy *fled.*
The bird *flew* away.

Flee means to run away; *fly,* to move on wings.

(3) Can you *guess* the number of beans in the jar?
I *think* that you are right.

Guess means to form an opinion on uncertain knowledge; *think,* to believe, or to consider.

(4) He *is lying* on the ground.
He *lays* the book on the table.

Lie means to recline; *lay,* to put, or to place.

(5) He *learned* his lesson.
He *taught* me to swim.

Learn means to receive instruction; *teach,* to give instruction.

(6) *May* I have the book?
Can you lift that stone?

May denotes permission; *can,* ability.

(7) They *rise* early.
They *raise* the table.

Rise means to get up; *raise,* to lift up.

(8) He *is sitting* down.
He *sets* the lamp on the table.

Sit means to rest, to occupy a seat; *set,* to put, or to place.

(9) He *stays* here a month.
He *stops* in front of the school.

Stay, means to remain; *stop,* to cease from motion.

2. Tell which of the words suggested you would use in the following sentences and why: (1) Go and (bring, fetch) me some water. (2) He (learned, taught) me to read. (3) The enemy (flee, fly) across the river. (4) I can't (rise, raise). (5) He has (laid, lain) down. (6) The hen was (sitting, setting) on the nest. (7) I am (stopping, staying) ten days here. (8) I (guess, think) that he is telling the truth.

3. Supply *may* or *can* in the blanks in the following story:

One cold night an Arab was sitting in his tent. A camel suddenly thrust aside the flap of the tent and looked in.

"—— I put my head inside?" said he, "for it is cold outside."

"You ——," said the Arab, and the camel stretched his head into the tent and turned it from side to side.

"—— I warm my neck as well?" he next asked.

"You —— put your neck inside also," said the Arab.

Soon the camel said again: "It will take but little more room if I place my fore-legs within; I —— not stand in this way."

"You —— put your fore-legs in," said the Arab, making room.

"—— I not stand wholly within?" asked the camel. "You —— not close the tent while I stand in this position."

"You ——," answered the Arab. "I will have pity on you as well as myself." So the camel crowded into the tent.

"I think," said the camel, "that there is not room for both of us. We —— not both remain inside. You —— stand outside more easily as you are the smaller," and he pushed the Arab, who got quickly out of the tent.

4. Use the following words correctly in sentences: Sets, laying, raised, learn, stops, lain, fetch, laid, sitting, risen.

II. WRITTEN COMPOSITION

Describe the exterior and then the interior of one of the following buildings: (1) Your school. (2) The church you attend. (3) A second-hand store.

Chapter V

I

A Son of the Empire
—*W. Frank Calderon, R.A.*
By permission of Messrs. Raphael Tuck & Sons, Ltd., London

I. ORAL COMPOSITION

1. Study the picture. Note the place. Describe the horses, the uniforms, and the equipment of the soldiers. How does the boy try to imitate them in his dress and his bearing? What do the soldiers think of this? How do the little girls feel about it?

2. Tell the story suggested by the picture.

II. THE ADVERB

1. Examine the following sentences:

Canadians fought.
Canadians fought bravely.

Note the difference in meaning between the two sentences. What word causes this modification of meaning, and what particular word does it modify?

2. A word that modifies the meaning of a verb is called an *adverb*. But adverbs may modify other words than verbs. Examine the following sentences:

Jack talks much.
Jack is much taller.
Jack runs much faster.

Select the adverb in the first sentence, and tell what word it modifies. What word in the second sentence does this adverb modify? In the third sentence? To what class of words does the modified word belong in each instance?

3. An adverb is a word used to modify a verb, an adjective, or another adverb.

4. Select the adverbs in the following passage, and tell what word and what kind of word each adverb modifies:

Nightly now the rats tormented poor Dick terribly. They raced noisily across the floor and scampered boldly over his bed. With a penny, which he had lately received for blacking a gentleman's boots, Whittington bought a cat from a girl, who told him that the cat was a very good mouser. Dick hid his cat upstairs and never forgot to give her a part of his dinner. Soon the rats and the mice stopped tormenting him, and he slept quite soundly every night.

5. Fill in the blanks with suitable adverbs: (1) The river flows ——. (2) The day was —— cold. (3) The rose is —— beautiful than the dandelion. (4) The tortoise moves ——. (5) The sailor was —— drowned. (6) He works —— hard for his health. (7) It is —— cooler on the lake. (8) The bees worked ——. (9) Your hat is —— large. (10) Canaries sing ——.

6. Compose sentences in which you use the following words as adverbs: *Carefully, nearly, easily, here, kindly, yesterday, politely, never, rather, extremely.*

III. WRITTEN COMPOSITION

1. *Write a composition to show how Ontario boys were good Sons of the Empire, or one to show how Ontario girls were good Daughters of the Empire, during the Great War.*

2. *Write a composition to show the duties of a good Son of the Empire or of a good Daughter of the Empire in times of peace.*

3. *Write a composition on one of the following subjects:*

The Cadet Review
The Review of the Girl Guides
Our Red Cross Bazaar.

II

How He Won the Victoria Cross

From the picture by Charles S. Stewart, exhibited at the Royal Academy, 1902

I. THE INTRODUCTION AND THE CONCLUSION OF A STORY

1. Examine the following story:

On Easter Monday, April 9th, 1917, the Canadian troops took Vimy Ridge, a series of low hills commanding important military positions. The Germans had covered its slopes with hundreds of trenches and had constructed in it vast fortified dug-outs, in some of which whole battalions could be sheltered. Although British and French armies had several times tried to take it, the Germans still proudly held this strong position.

The Canadians had been training for weeks behind the lines. Nobody was more diligent in this than Major MacDowell of the 38th Battalion. He wished to know just where he was going when he entered the battle, and had even chosen the particular German dug-out in which he was to have his headquarters after the position was won.

As soon as 5.30 o'clock ticked on Easter Monday, a roar of guns burst from the Canadian lines. The Canadians went driving through No Man's Land. When Major MacDowell reached the German lines, he found himself alone with two runners. He could see the German dug-out he intended to capture. He approached it. He bawled down the passage, summoning the Germans to surrender. No answer came. Then the Major went down the fifty-two steps leading to the earthen floor below and found himself face to face with seventy-seven of the enemy. Quick as a flash he turned and began to shout orders to an imaginary force behind him. Up went the arms of the seventy-seven Germans. "Kamerad!" they shouted.

The Major decided to send the prisoners up in groups of twelve and to have the two runners receive them at the top. The Germans were very angry when they learned the trick that had been played on them, and one of them

caught up a rifle and shot at one of the Canadians. But the rebellion was checked by quick measures.

For his very brave deed the Major received the Victoria Cross from the King's own hands.

Major T. G. Roberts—Adapted from "Thirty Canadian V.C.'s"

2. What is the plan of this story? What is the value of the first paragraph? Of the last paragraph?

3. Sometimes general explanations have to be given, in order that a reader or a hearer may understand the main part of a composition. These are put in the *introduction*. Sometimes, too, a *conclusion* is added, to emphasize the point of a composition or to give a sense of completeness to it. But if introductions and conclusions are necessary, great care should be taken not to make them too long. They should form but a small part of the whole composition.

II. THE COMMA

1. Examine the following sentences:

Jack, Mary, and Jim went to the woods.
We laughed, shouted, and sang.
The boys were noisy, happy, free.

Select the words separated by commas in each sentence. To what class of words do they belong in each instance?

2. When words are used in a series and are not joined by some connecting word such as *and,* a comma should be placed after each word except the last. When a connecting word joins only the last two words of the series, as in the first two sentences, the comma is usually retained.

3. The same rules apply to groups of words used in a series; for example,

His aim was to strive, to fight, to conquer.

4. Insert commas, where necessary, in the following sentences: (1) Caleb Plummer his daughter John Perrybingle and Mr. Tackleton are characters in *The Cricket on the Hearth.* (2) Tackleton manufactured hideous hairy red-eyed Jacks-in-Boxes. (3) Caleb Plummer and his poor blind daughter lived in a little cracked nutshell of a house. (4) Caleb never told the blind girl that ceilings were discoloured walls blotched cracks unstopped and beams mouldering. (5) She helped her father make toys for Tackleton to sell—dolls Noah's Arks little carts fiddles drums cannon shields swords and guns.

III. WRITTEN COMPOSITION

1. Study the picture at the head of the lesson. How were the two men engaged when they got into danger? Why are both on one horse? Is the horse going very fast? To what dangers are the horse and its riders exposed? Do the men reach their own lines in safety? What is the result for the rider in front?

2. Write the story suggested by the picture.

3. Write a composition on one of the following subjects:

The Capture of Vimy Ridge
The Story the Soldier Told
A Canadian Hero.

III

The Cornfield

From the picture by John Constable, R.A., in the National Gallery, London
By permission

I. ORAL COMPOSITION

1. Study the picture. What season is represented? What is the weather like? Describe the appearance of the sky. What is growing in the fields? What is the man

doing? Not the trees, the knoll, and the brook. What living things do you see in the foreground? What is the boy doing? How are the sheep being cared for in the meantime?

2. Describe the scene represented in the picture.

II. (A) THE PHRASE

1. Examine the following sentences:

He is an honourable man.
He is a man of honour.
He worked diligently.
He worked with diligence.

What group of words in the second sentence takes the place of the adjective "honourable" in the first? What group of words in the fourth sentence takes the place of the adverb "diligently" in the third? Have these groups of words subjects or predicates? Are they sentences?

2. Groups of words which do not make a statement, and which are used in the sentence with the value of a single word, are called *phrases.*

3. Select the phrases in the following sentences: (1) A young deer trotted from the woods. (2) The noise of the foresters reached its ear. (3) Then it bounded away at full speed. (4) The eye of Robin Hood followed its movements. (5) He shot an arrow at the poor fawn, and it dropped to the ground.

4. Re-write the following sentences, substituting phrases for the italicized words: (1) He was an *able* man. (2) The soldier fought *courageously.* (3) A *spirited* man will not submit to an insult. (4) She listened *attentively.* (5) A *learned* man is respected.

(B)—THE PREPOSITION

Examine the following sentences:

Jack sat *at* the table.
Jack sat *on* the table.

Select the phrase in each sentence. What word does it modify? Now read the sentences, omitting the italicized words. Do you know the relation of the table to the notion indicated by "sat?"

2. Words like "at" and "on," used with a noun or a pronoun to form a phrase, and showing such a relation as is indicated above, are called *prepositions*.

3. Use each of the following words as a preposition in a sentence: In, by, through, with, from.

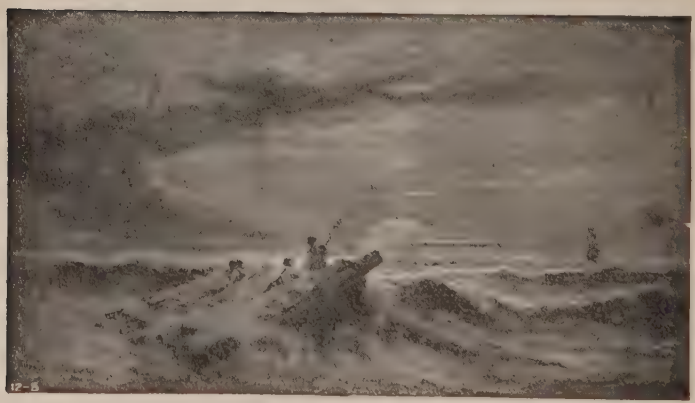
4. Supply suitable prepositions in the blanks: (1) He walked —— the room. (2) He stood —— the window. (3) I met nobody —— him. (4) He succeeded —— working. (5) He ran —— us.

III. WRITTEN COMPOSITION

1. Write a description of one of the following:

A flower garden
A city park
A shady spot
A country road
A pretty valley.

IV.



The Raft —*S. L. Küpael*

I. THE SEMICOLON, THE COLON, THE DASH, PARENTHESES

1. *Examples:*

(1) There are five great lakes in North America; namely, Lake Superior, Lake Michigan, Lake Huron, Lake Erie, and Lake Ontario.

(2) Ottawa is situated on the Ottawa River; Toronto is on Lake Ontario.

(3) The capital of Canada is Ottawa; of Ontario, Toronto.

The Semicolon is Used:

Before such expressions as, *namely* (abbreviated *viz.*), *for example* (*e.g.*), *that is* (*i.e.*), and *as,* when they introduce an example. These words are usually followed by a comma.

Between the clauses of a compound sentence, especially if one of these (or more than one) already contains a comma. Note, however, that if these clauses are joined by a conjunction, the comma is used instead of a semicolon; for example, Ottawa is situated on the Ottawa River, but Toronto is on Lake Ontario.

2. *Examples:*

(1) He had the following books: a dictionary, a grammar, and a Bible.

(2) The town pump once said: "Cold water is the best drink; it purifies, preserves, and refreshes everything; drink it, and you will be healthy and happy."

3. *Example:*

Gold—what can it not do?

The Colon is Used:

Before a list of details.

Before a long quotation. We have already learned that the comma is used before short quotations.

The Dash is Used:

To denote an abrupt change of thought or of sentence form.

4. *Example:*

He had given a large sum (ten dollars) for it.

Parentheses Are Used:

To inclose words which break the connection between closely related parts of the sentence, and which are not necessary to the sense. If the break in connection be less marked, dashes or commas may be used.

5. Insert punctuation marks, where necessary, in the following sentences: (1) There are four seasons in temperate climates viz. spring summer autumn and winter. (2) Speech is silver silence is golden. (3) Please find inclosed five dollars $5.00. (4) The fox said what do you think I care Everybody knows that your old grapes are sour. (5) The following punctuation marks are studied in this lesson the semicolon the colon the dash parentheses. (6) The pages of history how sad they are!

III. WRITTEN COMPOSITION

1. Study the picture at the head of the lesson. What time of day does it suggest? What kind of weather does it represent? Explain how the men came to be on the raft. Imagine their experiences on it. What are they doing now? What, do you think, will be the result?

2. Describe the scene represented in the picture.

3. Tell the story suggested by the picture.

V

I. THE CLAUSE

1. Examine the following sentences:

Toronto was once a small village.
It is now a large city.

(Toronto was once a small village), but (it is now a large city).

Note that the third sentence is a combination of the first two sentences. Thus, each part of the third sentence, as marked off by parentheses, contains a subject and a predicate. Such a part is called a *clause*.

2. But not all clauses are of the same value. Examine the following sentences:

Jack studied then.
Jack studied after we had gone.
Jack studied the lesson that had been given.
What Jack studied was a lesson in grammar.
Jack studied, but I played.

What is the adverb in the first sentence? How does it modify the meaning of the verb? What clause in the second sentence modifies the meaning of the verb in the same way, and is, therefore, dependent on the verb? What clause in the third sentence modifies the meaning of the noun "lesson," and is, therefore, used as an adjective? What clause in the fourth sentence is the subject of the verb "was," and is, therefore, used as a noun? Select the clauses in the fifth sentence. Are they dependent on some other part of the sentence or are they independent?

3. Clauses may be *dependent* or *independent*.

4. According to the clauses that they contain, we have sentences of three kinds:

(1) A *simple sentence* is one that contains a single clause.

(2) A *compound sentence* is one that contains two or more independent clauses.

(3) A *complex sentence* is one that contains an independent clause and one or more dependent clauses. The independent clause of a complex sentence is called the *principal clause*; the dependent clauses are called *subordinate clauses.*

5. Classify the following sentences as simple, compound, or complex. In the case of compound and complex sentences, tell what clauses each contains, and in the case of complex sentences, whether these clauses are principal or subordinate: (1) Rip now entered the skirts of the village. (2) The children hooted after him, and the dogs barked at him. (3) There were rows of houses that he had never seen before. (4) What had happened was a mystery to him. (5) Surely this was his native village, which he had left the day before.

II. THE CONJUNCTION

1. Examine the following sentence:

Jack played, but I studied.

What are the clauses in this sentence? What word joins them?

2. A word that joins clauses is called a *conjunction.*

3. Examine the following sentences:

Jack (played) and Jim played.
We played on the hill and (we played) in the wood.

If we omit the parenthetical parts in these sentences, as we naturally should do in speaking, the conjunction joins the words "Jack" and "Jim" in the first sentence, and the phrases "on the hill" and "in the wood" in the second. Compare the uses of the two words joined by the conjunction in the first sentence, and of the two phrases in the second.

4. Again, examine the following sentence:

He laughed because he was happy.

What is the subordinate clause? What word does it modify? What word shows the relation between the subordinate clause and the modified word?

5. A conjunction is a word used to join words, phrases, or clauses used in the same way in the sentence; or to join a subordinate clause to some part of another clause.

6. Select the conjunctions in the following sentences, and tell what expressions they join: (1) I was always fond of visiting new scenes and of observing strange characters. (2) I began my travels when I was a mere child. (3) I made many tours of discovery into foreign parts and unknown regions of my native city. (4) I knew of every murder or robbery. (5) I visited the neighbouring villages, and I added greatly to my stock of knowledge by noting their habits and customs.

7. Combine the following pairs of statements into single sentences by the use of appropriate conjunctions: (1) I spoke. I saw him. (2) He is not working. He is ill. (3) We shall not go. It rains. (4) We respect him. He is poor. (5) He believed. I was his friend.

VI

I. BUSINESS LETTERS

1. Business letters should be as brief as possible. None the less, they must be attractive in appearance and style. We must choose our stationery carefully, write legibly, arrange the parts of our letter neatly, observe the principles of grammar, and spell and punctuate correctly. We must be courteous, and, above all, make our meaning absolutely clear.

2. Examine the following business letter:

Pleasant Vale P.O., Ont.,
Aug. 30, 1920.

Jones & Company,
500 Oak Street,
Toronto, Ont.

Gentlemen:

You will find inclosed a money order for one dollar and eighty cents ($1.80), for which please mail me the following books:

3 Andersen's Fairy Tales.
3 Carroll's Alice in Wonderland.

Yours truly,

John T. Hunter.

3. The parts of this letter are the same as those of the friendly letter (page 26), except that the name and the address of the receivers are inserted before the salutation.

4. The following are proper salutations: Dear Sir:, Dear Sirs:, Gentlemen:, Dear Madam:.

5. The following are proper complimentary endings: Yours truly, Yours very truly, Yours faithfully, Yours respectfully. The last, of course, is used only in writing to a superior. If we use it, we must be careful to avoid the mistake of writing "respectably" or "respectively" for "respectfully."

6. The signature should indicate the sex of the writer; for example, John T. Hunter, not J. T. Hunter. A lady should indicate, also, whether she is married or unmarried, by placing Miss or Mrs. in parentheses before her name.

7. Write one of the following: (1) A letter to a sporting-goods firm, ordering an Association football. (2) A letter to the Ontario News Company, asking them to send you "The Boy's Own Paper" or "The Girl's Own Magazine," and inclosing the amount of the subscription.

(3) A letter in reply to an advertisement in a newspaper, applying for a position as errand-boy. (4) A letter to your former principal, asking him for a statement of your standing so that you may enter another school. (5) A letter to a florist, ordering plants for a border in your garden and describing what you wish.

II. OBJECTS

1. Examine the following expressions:

The boy ran.
I walked.

Are these expressions sentences? Do the verbs, without the addition of other words, make complete assertions about the persons denoted by the subjects?

2. Now examine the expressions on the left below:

Teachers train..... pupils.
He helps ..... him.
Hunters shoot..... deer.

Do the words in the expressions on the left make complete statements about the persons denoted by their subjects? Of what use are the words across the page to the right?

3. Completing words, such as "pupils," "him," and "deer," which stand for the persons or the things upon which an action is performed, are called *objects*. The noun or the pronoun used with a preposition to make up a phrase is also called the object of the preposition; for example, He stood by *me*.

4. Examine again the sentences in Section 2. Are the forms of the nouns used as objects different from the forms of the same nouns used as subjects? Is the form of the pronoun used as an object in the second sentence the same as the form used as a subject?

5. The following list gives the subject form and the object form of certain pronouns:

Subject	*Object*	*Subject*	*Object*
I	me	we	us
he	him	they	them
she	her	who	whom

6. Select the objects in the following sentences: (1) King Midas loved gold. (2) He obtained from a stranger the gift of the Golden Touch. (3) Midas had a daughter, whom he loved. (4) He kissed her, and she turned to gold at his touch. (5) But he sprinkled water over the child and saw once more before him his own dear girl.

III. THE INTERJECTION

Examine the following sentences:

Hurrah! it is snowing.
Hello! this is John speaking.
Ho! look yonder!

What words in the sentences express strong feeling or call attention to the speaker? Are they closely related to any other word in the sentence? What mark is used after them?

2. We have in our language a class of words used alone or added to a sentence to show the speaker's feeling with reference to the fact stated in the sentence or to call the attention of the person addressed. They do not form any part of the subject or the predicate of the sentence. Such words are called *interjections.*

3. Select the interjections in the following sentences: (1) Hark! what noise is that? (2) Hush! or you will wake the baby. (3) There goes Friday, running for his life to the little creek! Halloo! whoop! halloo! (4) Bah! I don't care. (5) Alas! he has failed.

4. Write five sentences containing interjections.

PART II

CHAPTER I

I

Wellington at Waterloo
—*W. R. Wollen*

I. UNITY IN THE COMPOSITION

1. Examine the following story:

The Duke of Wellington was one day taking his usual country walk, when he heard a cry of distress. He walked to the spot and found a chubby, rosy-faced boy lying on the ground, bending his head over a tame toad, and crying as if his little heart would break.

"What's the matter, my lad?" said the duke.

"Oh, sir, please, sir, my poor toad—I bring it something to eat every morning. But they are going to send me off ever so far away to school; nobody will bring it anything to eat when I'm gone, and I'm afraid it will die."

"Never mind, don't cry, lad—I'll see that the toad is well fed, and you shall hear all about it when you are at school."

The boy thanked the gentleman heartily, dried up his tears, and went home.

During the time he was at school he received five letters, one of which read as follows:

Strathfieldsaye, July 27, 1837.

Field-Marshal the Duke of Wellington is happy to inform William Harries that his toad is alive and well.

2. A large part of our work has been the telling of stories. When we tell a story, we are said to *narrate,* and this form of composition is called *narration.* The foregoing story illustrates several features of successful narration: (1) The time and the place at which the incidents occur and the persons concerned in these incidents are mentioned at the beginning of the story. (2) The incidents are usually related in the order of their occurrence. (3) The use of dialogue often gives life to a story. It may help us to understand a situation more clearly. It brings out the character of the speakers, as it here shows the distress of the boy and the sympathy of the Duke. (4) The story has one definite purpose. The point of the quoted story is to show the Duke's kindness to children—one of his well-known characteristics. Wellington had other notable qualities; for example, honesty, patience, endurance, unselfishness, devotion to duty. These, however, have not been suggested. It is the Duke's sympathy for the boy that is clearly brought out. Everything necessary

to show this has been told, and all other details have been excluded. Thus, *unity,* one of the most important qualities of all good composition, is secured.

II. WRITTEN COMPOSITION

1. Study the picture. What details show that the battle has been long in progress? What does Wellington's order indicate as to his success in the battle? From what you know of this battle, explain Wellington's plan of action and also what qualities of a good commander he showed.

2. Write the story suggested by the picture. Make your story bring out one of Wellington's soldierly characteristics.

3. Write a composition to show how some person displayed one of the following qualities: (1) Justice. (2) Courage. (3) Generosity. (4) Perseverance. (5) Selfishness.

II

AGREEMENT OF THE VERB WITH ITS SUBJECT

1. We have already noticed that the form of the verb is sometimes changed according to the number or the person of the subject. But in certain cases great care must be taken to determine correctly the number or the person of the subject. Examine the sentences in the following groups, answer the questions, and follow the directions given with reference to them:

(1) *Gulliver's Travels* is an interesting book.
Three fifths of the money belongs to him.

What is the subject of the first sentence? Is it singular or plural (*a*) In form? (*b*) In meaning? What is the number of the verb? Show how the same principle of agreement has been followed in the second sentence.

(2) The jury declares the man innocent.
The jury are agreed as to his guilt.

In the case of collective nouns (page 212), the collection of persons or of things may be thought of as a whole or individually. In which way is the noun "jury" considered in each of the sentences above? What is the number of the verb in each case?

(3) James and John are going.
Bread and water is prison fare.
John or his brother is in the wrong.
Neither Mary nor her sister is ready to go.
Each boy and girl is to be given a prize.
Every man and woman was in fear.

What is the subject of the first sentence? How many nouns does this subject contain? How are these nouns connected? Is the subject singular or plural in meaning? What is the number of the verb? Account for the difference in number of the verb of the second sentence. Compare the subjects of the four other sentences as to form and to number, and explain why the singular form of the verb is used in each case.

(4) The man as well as his friends is in favour of it.
His friends as well as he himself were in favour of it.

What is the whole subject of each of these sentences? What nouns or pronouns does each subject contain? Which is the more emphatic part of the subject in each case? With which part does the verb agree?

(5) The bird that is singing now is a canary.
The birds that are singing now are canaries.

Select the subordinate clause in each of the sentences. What pronoun is the subject of each clause? To what

noun does it refer in each case? What is the number of this noun? How has the verb of the subordinate clause been affected thereby?

(6) I, who am your friend, advise you so.
John, who is my friend, advises me so.

Select the subordinate clause in each sentence. What pronoun is the subject of each clause? To what noun or pronoun does it refer in each case? What is the person of this noun or pronoun? How has the verb of the subordinate clause been affected thereby?

2. We may sum up the rules of agreement in these special cases; that is, (1) to (6), as follows:

(1) A subject, plural in form, but singular in meaning, usually takes a singular verb.

(2) A collective noun, when the collection of persons or things is thought of as a whole, takes a singular verb. When the separate individuals comprising the group are thought of, the verb is plural.

(3) When a subject is compound and contains singular members joined by *and*, it usually takes a plural verb. But the verb is singular if:

(*a*) A compound subject represents a single idea.

(*b*) The singular members of a compound subject are taken separately, being connected by *or* or *nor*, or being preceded by such a word as *each* or *every*.

(4) If one member of a compound subject be more emphatic than another, the verb agrees with the emphatic member.

(5) and (6) When the subject of a verb is a conjunctive pronoun (page 197), the number and the person of the verb are determined by the number and the person of the noun or the pronoun to which the conjunctive pronoun relates.

3. Fill in the blanks with the proper form of the verb "be": (1) Truth and honesty —— sure to win the day. (2) That great warrior and statesman —— banished. (3) Neither the teacher nor the pupil —— present. (4) Molasses —— very sweet. (5) The jury —— discharged by the judge. (6) The jury —— considering their verdict. (7) The hunter with his dogs —— at the door. (8) Five miles —— a long walk. (9) Mary but not her brothers —— invited. (10) Every book and every picture —— sold.

4. Tell which of the verbs suggested you would use in the following sentences, and why: (1) Either John or James (expect, expects) to go. (2) The number of boys chosen (was, were) large. (3) A number of soldiers (was, were) marching by. (4) Each of the men (were, was) appointed to a good position. (5) The audience (was, were) of one mind. (6) Five hours (is, are) a long time to wait. (7) There (goes, go) your friends. (8) Every man, woman, and child (was, were) affected. (9) Two thirds of the soldiers (was, were) sick. (10) A careful study of the rules (is, are) necessary.

5. Fill in the blanks with proper verb forms: (1) He is one of those unselfish men who —— of others. (2) Why do I trouble you who —— so wretched? (3) He who —— mercy shall receive it. (4) This is the only one of his poems that —— been published. (5) The boy or the girl that —— to me for help, —— me an opportunity to do good. (6) These books, which —— histories, are most interesting.

III

I. UNITY IN THE PARAGRAPH

1. Examine the following passage:

The first place that I can well remember was a large, pleasant meadow with a pond of clear water in it. Some

trees overshadowed the pond, and rushes and water-lilies grew at the deep end. Over the hedge on one side we looked into a ploughed field; and on the other we looked over a gate at our master's house, which stood by the road-side. At the top of the meadow was a plantation of fir-trees; and at the bottom, a running brook overhung by a steep bank.

There were six young colts in the meadow besides me. They were older than I was; some were nearly as large as grown-up horses. I used to run with them and have great fun. We used to gallop all together round and round the field, as hard as we could go. Sometimes we had rather rough play, for they would frequently bite and kick as well as gallop.

Our master was a good, kind man. He gave us good food, good lodging, and kind words; and he spoke as kindly to us as he did to his little children. We were all fond of him, and my mother loved him very much. When she saw him at the gate, she would neigh with joy and trot up to him. He would pat and stroke her and say: "Well, old Pet! How is your little Darkie?" I was a dull black, so he called me Darkie.

A. Sewell—Black Beauty

2. You will observe that this account is written, not in one solid mass, but in three paragraphs. The topics of the three paragraphs, stated in the italicized words, furnish an outline of the whole composition. It so happens that the topics of these paragraphs are stated at the very beginning of the paragraphs. Frequently, however, the first sentence is merely introductory, the topic being stated in the second, or even in the third, sentence.

3. Notice, especially, that each paragraph deals with only one topic. This is proved by the fact that we can express the central thought of the paragraph in a single sentence, in this case the words printed in italics near the

beginning of the paragraph. Thus, the paragraph is a unit of thought, or observes the law of *unity*. To secure unity, it is not enough, however, that all the sentences of a paragraph should merely refer to one topic. For example, in an account of an ocean voyage, one sentence might speak of the boat, another of the storms, another of the games played on deck, another of the crew. All these sentences would refer to the voyage, but they might not make a paragraph, since, together, they might not present any one central thought about the voyage. Further, observe that the author has put all the details relating to a particular topic in one paragraph. He has not, for instance, given some of the details relating to the meadow in the first paragraph and others in the third. He has mentioned all in the first paragraph.

4. Write a paragraph of which one of the following is the topic sentence:

Close by the roadside stands a little schoolhouse.
It was market day.
Crack! went the pistol, and they were off.
I shall tell you how it all happened.
I don't like to have my picture taken.

II. WRITTEN COMPOSITION

1. Write a composition suggested by one of the following titles:

How I Earned My First Dollar
My Newspaper Route
My First Attempt at Housekeeping
How I Paid for a Victory Bond.

2. Select one of the following subjects. Arrange your information and your thoughts about it in outline form, and use this outline to write a composition with the proper paragraph divisions: (1) Dogs. (2) Cats. (3) Butterflies. (4) Robins. (5) Wild Flowers. (6) Minerals of Ontario.

IV

The Doctor

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I. ORAL COMPOSITION

Study the picture. Does it represent the home of rich or of poor people? What signs are there that they try to make their home attractive? How do you know that they love their child? Why would you judge that the child is seriously ill? Have the parents cared well for it? Does the doctor appear sympathetic or not? Is he unusually interested in the case? Why is the lamp-shade set obliquely? What advice does he probably give the parents? What is the probable result?

II. GOOD TASTE IN THE CHOICE OF WORDS

1. If we are to make what we write appeal to the taste of a reader, we must be careful to employ only such

words as a refined speaker or writer would use. Words may be objectionable for different reasons. Some, like the verb "calculate," when used for "think" or "suppose," are to be avoided because they are employed only by people who are careless about the exact use of words. The use of many other words shows lack of education. These, of which the verb "ain't" is an example, are described as vulgar. Note that the word "vulgar," so used, often has no reference to manners or to character, but merely to ignorance of language. Sometimes, however, the use of a vulgar expression does denote downright bad taste, as in the sentence: "Bring on the eats." Again, many improperly abbreviated expressions are heard in every-day conversation. We should have too much respect for our language and for ourselves to say "exam" instead of "examination," or "gym" instead of "gymnasium." Slang, above all, must be avoided. To get into the habit of using such expressions as "He's some boy," far from being a sign of superiority, is a mark of slovenly weakness, which offends all persons of refinement. We must aim constantly at using only such words and expressions as are approved of by well-bred people.

2. Substitute better expressions for the objectionable or the misused words in the following sentences: (1) Are you satisfied? Sure. (2) The Reverend Jones preaches to-night. (3) I reckon that he's honest. (4) Did you get an invite to the sleighing-party? (5) He's a dark-complected man. (6) I'm awful sorry you're ill. (7) Doc. Brown attended me. (8) You can't blame it on me. (9) He's a sight better than he was. (10) He don't seem to succeed nohow. (11) The policeman fired him out. (12) Right this way, gents! (13) "He's a bad actor," says I. (14) Did you enjoy your trip? Well I guess. (15) The Cap's a great soldier, ain't he? (16) I ran for all I was worth.

V

UNITY IN THE SENTENCE

1. The sentence, like the whole composition and the paragraph, must have *unity*. Examine the following:

Napoleon's marshals came to him once during a battle and said, "We have lost the day and are being cut to pieces," but the great general drew out his watch, unmoved, and replied, "It is only two o'clock in the afternoon, and though you have lost the battle, you have time to win another," so they charged again and won a victory, and we should enter our battle-fields of difficulty with the same unconquerable spirit.

This sentence contains four distinct thoughts: (1) The marshals' despair. (2) Napoleon's coolness. (3) The victory. (4) The lesson from the incident. These are incorrectly joined in a sentence by means of such weak connectives as "and" and "so."

Now contrast the following passage:

Napoleon's marshals came to him once during a battle and said, "We have lost the day and are being cut to pieces." But the great general drew out his watch, unmoved, and replied, "It is only two o'clock in the afternoon, and though you have lost the battle, you have time to win another." As a result, they charged and won a victory. We should enter our battle-fields of difficulty with the same unconquerable spirit.

2. In the sentence studied in the preceding Section, unity was lost through making the sentence too long and crowding into it too many details. But a quite short sentence may lack unity; for example,

Toronto has many beautiful parks, and was visited by the Prince of Wales in 1919.

It is quite clear that the fact of Toronto's having many beautiful parks had nothing to do with the visit of the Prince of Wales. The two statements made in the one

sentence have no thought connection. As a mistake of this kind is much more likely to occur in a compound sentence than in either a simple or a complex sentence, we should be most careful in composing compound sentences.

3. Complex sentences often have a fault of another kind. Examine the following:

I was reading when I heard a pistol shot.

Which is the more important, the reading, or the hearing of a pistol shot? If the latter, the sentence should read:

While I was reading, I heard a pistol shot.

4. Observe, finally, the lack of unity in the following sentences:

(1) *Walking through the woods in autumn,* dead leaves are seen everywhere.

(2) We could not drive very fast, for the roads were muddy and on account of the hills.

In these sentences unity is lost through faulty structure. In the first, the phrase in italics is written from the viewpoint of the person walking, while the rest of the sentence is from the viewpoint of the things seen.

In the second, there is an unnecessary and objectionable change of grammatical structure. The sentences would be improved if written as follows:

(1) As we walk through the woods in autumn, we see dead leaves everywhere.

(2) We could not drive very fast on account of the muddy roads and the hills.

5. Reconstruct the following sentences. If they contain so many details that they lack unity, break them up into two or more sentences each: (1) We were riding down King Street when one wheel of Jack's bicycle caught in the car track, and over he went; but as he was going slowly, he did not hurt himself, but it took some time to brush the dirt from his clothes. (2) The roof was now blazing furiously, and the firemen seemed unable to put out the flames, as there were so few engines there, for the rest had been called out to another part of the city. (3) At half-past eight we arrived at our friend's house, and until ten o'clock we were trying to think of something to do, until Jim suggested a row on the lake, and so we started at half-past ten.

6. Tell whether or not the following pairs of sentences can be properly combined into a single sentence: (1) Shakespeare was a great writer. Shakespeare was once accused of stealing deer. (2) The Canadians were outnumbered at Ypres. The Canadians fought very bravely. (3) Charles Dickens was once very poor. Charles Dickens worked in a blacking factory. (4) July is a warm month. Dominion Day is on the first of July. (5) I like comfort. I always have a bright fire in my grate.

7. Combine the following pairs of statements into complex sentences, taking care to put the more important statement in the principal clause and to indicate properly the relation between the principal and the subordinate clause: (1) I did not pay for the book. I had not enough money. (2) I was walking down the street. I met a friend. (3) The weather is fine. We may go fishing to-morrow. (4) He studied very hard. He did not pass the examination. (5) He studies very hard. He may pass the examination.

8. Give the following sentences unity by a change of structure: (1) Every now and then a new caller would enter and was greeted heartily. (2) Looking at his friend, the latter smiled. (3) The boy, having lost his way, and as it was getting dark, began to be afraid. (4) The leaf was blown from the tree and carried by the wind across the street, over people's heads, and at last lying in a puddle. (5) Glancing into the room, my brother was standing at the window.

VI

John Wesley Preaching to the Indians, 1736

I. THE USES OF SHALL AND WILL

1. Examine the groups of sentences printed in the column to the left, answer the questions, and follow the directions given with reference to them in the column to the right;

(1) I (we) shall go to-morrow.
You will go to-morrow.
He (they) will go to-morrow.

Select the verb phrase in each sentence. What auxiliary verb (page 244) is used—(1) When the subject is of the first person? (2) When the subject is of the second or the third person?

(2) I (we) will (promise to) go at once.
(I promise that) you shall have the book.
(I promise that) he shall have the book.

(3) I (we) will (am determined to) go in spite of them.
(I am determined that) you shall go.
(I am determined that) he shall go.

Notice that each of the sentences in (2) expresses promise, and that each of the sentences in (3) expresses determination on the part of the speaker or the speakers. Compare the uses of the auxiliary verbs, according to the person of the subject, with their uses in the sentences in (1).

2. To express simple futurity, we use *shall* in the first person and *will* in the second and the third; but to express promise or determination, we use *will* in the first person and *shall* in the second and the third. This rule applies when the subject is plural as well as when the subject is singular.

3. Tell whether the verb phrases in the following sentences express simple futurity, promise, or determination, and explain the use of *shall* and *will* in each case: (1) I am happy that I shall not see the surrender of Quebec. (2) I will give you the core of my apple. (3) Thou

shalt dwell in the land of Goshen, and there will I nourish thee. (4) My lord, your commandment shall be obeyed. (5) You will likely find him there. (6) He shall have it to-morrow if he is better. (7) Do not tell him, or he will be angry. (8) You have been found in bad company and shall be punished. (9) The Minister has promised that the prisoner shall be pardoned. (10) You will be late for church, I fear.

4. Insert *shall* or *will* in the blanks below: (1) The ruins of this castle —— bury my body ere I consent. (2) Let us run away, or he —— catch us. (3) He says that he —— be unable to wait. (4) I think that these —— suit you. (5) Make haste, or you —— be late. (6) I hope we —— see you there. (7) They are determined that she —— go. (8) You —— have whichever you wish. (9) I trust that I —— see you there to-morrow. (10) If you wait any longer, she —— think you are playing, and you —— get a scolding.

II. WRITTEN COMPOSITION

1. Write the story of one of the following:

John Wesley
David Livingstone
Doctor Grenfell
A Modern Missionary.

If you choose the first subject, you may use as a suggestion the picture at the head of the lesson.

2. Write a composition on the work of the French missionaries in Christianizing the Indians of Canada.

Chapter II

I

War in the Air

—*C. R. W. Nevinson*

From the collection of Canadian War Memorial Paintings, Ottawa

I. ORAL COMPOSITION

Study the picture. Recall what you know about the management of aeroplanes. Which is the Canadian aeroplane? Imagine how the planes got into their present position. To what extent has the Canadian plane already been successful? What, probably, will be the end of the combat?

2. Tell the story suggested by the picture.

II. CONTINUITY IN THE COMPOSITION

1. As applied to the whole composition, the principle of *continuity* demands that the paragraphs should follow one another in natural order, and that they should be so joined together that the connection of each will be unmistakable.

2. Examine the following story. Show that the paragraphs are arranged as they should be, and point out words in each paragraph, after the first, which connect it with the preceding paragraph:

Captain Bishop won the Victoria Cross in 1917. He flew across No Man's Land, over the German front and support trenches. Twelve miles from the German front line he saw a number of machines ready for a journey. The captain descended to have a clear look—and the Germans caught sight of him; guns began to splash white puffs of shrapnel around him.

Down this youngster dived to within fifty feet of the ground. Then his machine-gun began to spray the German machines with bullets. Up raced the Canadian. Up after him went a German. But as the latter reached a height of sixty feet from the ground, Bishop swooped down and around suddenly, and fired at close range. The German plane crashed to earth.

Turning swiftly, the Captain saw a second Albatross, as a German machine is called. He closed with this and sent thirty rounds into the hostile plane, which side-slipped into a tree, where it hung a wretched, broken thing.

A third Albatross came to the combat. Bishop swept upward a thousand feet, met his third enemy as he mounted, and fired at him. The Albatross fell to earth.

The invader quickly swung round again to where a fourth machine was humming toward him. He opened fire as it headed at him. Already a fifth German was

coming out of the blue, but he had no time to waste on it. He kept hammering at the fourth till it, also, planed down to the green-sward below.

He faced the fifth, but realized that he had finished his ammunition. That fact saved the life of the German airman. Captain Bishop waved a farewell to his latest adversary, and started on his hundred-mile race for home. With his machine slashed almost to ribbons, he made a safe landing near his quarters.

Major T. R. Roberts—Adapted from "Thirty Canadian V.C.'s"

III. WRITTEN COMPOSITION

Write a composition on aeroplanes. You may use some such plan as the following: (1) The appearance of aeroplanes. (2) Their construction. (3) The method of driving them. (4) Their uses in war. (5) Their equipment for fighting. (6) The aeroplane battle represented in the picture.

II

USES OF SHALL AND WILL (*Continued*)

1. Examine carefully the uses of *shall* in the following sentence:

Thou, O God, shalt bring them into the pit of destruction, and deceitful men shall not live out half their days.

Here *shall* is used in both the second and the third person to make a prophecy.

2. Examine the use of *will* in the following sentence:

You will see to this at once.

In this sentence *will* is used to give a command in a somewhat milder way than if *shall* were used.

3. Compare the uses of the verbs *shall* and *will* in the questions printed to the left of the page below and their uses in the answers printed to the right:

(1) Shall you likely have time to see them?	I shall (shall not) have time.
Will he likely be there to-day?	He will (will not) likely be there.
(2) Will you allow them to do that?	I will (will not) allow them.
Shall he do as you say?	He shall do as I say.

Notice that, in the first two sentences, we are asking merely about future occurrences; but that, in the second pair of sentences, we are asking the person addressed about his determination. Observe, however, that, in either case, when we ask questions in the second or the third person about the future, we use the same word, *shall* or *will,* as we expect to be used in the answer.

NOTE:—In asking questions in the first person about the future, we ought always to use *shall,* because it would be absurd to ask another person what our own will is in regard to the matter.

Examples:

Shall I close the door?
Shall we wait for him?

4. Explain the use of *shall* or *will* in each of the following sentences: (1) Be of good courage, and he shall strengthen your heart. (2) What will you exchange for it? (3) I will arise and go to my father. (4) The pupils will put away their books. (5) If you kill me, you shall die with me. (6) O God, wilt Thou be angry with us forever. (7) If I can stop one heart from breaking, I shall not live in vain. (8) I will try not to offend him. (9) You shall have the prize, for you have well deserved it. (10) You will please bring me the paper.

5. Insert *shall* or *will* in each of the following sentences: (1) I —— have this cap or none. (2) —— we meet you here this evening? (3) It —— be supper time before we get there. (4) He determines that she —— assent to everything he says. (5) I do not think I —— live to see this. (6) I —— make her come, I warrant. (7) They —— not listen when I speak to them. (8) —— I put this away for you? (9) If thou speakest false, thou —— hang alive. (10) A little child —— lead them.

III

I. THE PURPOSE OF DESCRIPTION

1. Examine the following passage:

Tom followed East across the level ground until they came to a sort of gigantic gallows of two poles eighteen feet high, fixed upright in the ground some fourteen feet apart, with a cross-bar running from one to the other, at the height of ten feet or thereabouts.

"This is one of the goals," said East, "and you see the other, across there, right opposite, under the Doctor's wall. Well, the match is for the best of *three goals. Whichever side kicks two goals* wins; and it won't do, you see, just to kick the ball through these posts; it must go over the cross-bar; any height'll do, so long as it's between the posts. *You'll have to stay in goal* to touch the ball when it rolls behind the posts, because if the other side touch it, they have a try at goal. *Then we fellows in quarters, we play just about in front of goal here,* and have to turn the ball and kick it back before the big fellows on the other side can follow up. *And in front of us all the big fellows play,* and that's where the scrimmages are mostly."

"But how do you keep the ball between the goals?" said Tom; "I can't see why it mightn't go right down to the chapel."

"Why, that's out of play," answered East. "You see this gravel walk running down all along this side of the playing-ground, and the line of elms opposite on the other? Well, they're the bounds. As soon as the ball goes past them, it's in touch, and out of play. And then whoever first touches it, has to knock it straight out amongst the players up, who make two lines with a space between them, every fellow going on his own side. Aren't there just fine scrimmages then?"

Hughes—Tom Brown's School Days

2. The main purpose of a description like the foregoing is to give information. The writer, before beginning an account of a game of football, wishes to describe the playing-field and the arrangement of the players. Notice that this has been done in so orderly a way that Tom Brown, a newcomer at Rugby, can readily understand how the ground is planned and how the game is played.

3. Oftener, however, a description appeals to the feelings by bringing out some strong impression given by the thing described. Examine the following:

I gazed upon the school-room into which he took me as the most forlorn and desolate place I had ever seen. I see it now. A long room, with three long rows of desks, and six of forms, and bristling all around with pegs for hats and slates. Scraps of old copy-books and exercises litter the dirty floor. Two miserable little white mice, left behind by their owner, are running up and down in a musty castle made of pasteboard and wire, looking in all the corners with their red eyes for anything to eat. A bird, in a cage very little bigger than himself, makes a mournful rattle now and then in hopping on his perch, two inches high, or dropping from it; but neither sings nor chirps. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting

air, and rotten books. There could not be more ink splashed about it, if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying scenes of the year.

Charles Dickens—David Copperfield

What impression of the school-room does the writer wish to give? Select details that contribute to this impression. What different senses does the description appeal to?

II. CONTINUITY IN THE PARAGRAPH

The paragraph should be so constructed that its sentences follow one another in proper order, the second sentence growing naturally out of the first, the third out of the second, and so on to the end. Examine, again, the second paragraph in the first of the foregoing extracts. Show that the arrangement of the sentences is a natural one. Notice how closely the sentences are linked with one another by means of the italicized words.

III. WRITTEN COMPOSITION

1. Write a description of one of the following, including in each case a description of the equipment used and of the arrangement of the players:

A Baseball Diamond
A Hockey Rink
A Tennis Court.

2. Describe the plan of one of the following: (1) The house you live in. (2) Your farm. (3) Your school-grounds.

3. In a letter to a friend in England, describe one of the following:

Winter Sports in Ontario
Life on an Ontario Farm
Life at an Ontario Public School.

IV.

Waterfall by Moonlight

I. ORAL COMPOSITION

1. Study the picture. Imagine that you can see the waterfall and its surroundings. What is the colour of the sky? Of the moon? Are there any stars? What is the colour of the water? What obstacles do you notice in the course of the river? Do you see any living things? Notice the trees on the banks of the river. Does the moonlight affect their appearance? What sounds do you imagine you could hear?

2. Describe the scene so as to bring out clearly the impression you receive from it.

II. (A) DIRECT AND INDIRECT NARRATION

1. Examine the sentences on the left-hand side below, and compare them as to thought and form with the sentences on the right-hand side:

(1) "*Is the route practicable?*" asked Napoleon.	Napoleon asked *whether the route was practicable.*
(2) "*It is barely possible to pass,*" replied the first engineer.	The first engineer replied *that it was barely possible to pass.*
(3) "*Then let us advance,*" ordered the great general.	The great general ordered *that they should advance.*

In what set of sentences do you find the spoken words of another repeated exactly as he spoke them, and in which set are the words or the thoughts repeated in substance, but not in their original form? Do the italicized words in the sentences to the left form complete sentences? Are the italicized parts of the sentences to the right complete sentences? Compare the sentences to the left with those to the right in the matter of the use of capitals and of punctuation.

2. In what is called *direct narration,* the words of another are repeated exactly as they were spoken or written by him. They are inclosed in quotation marks. Direct quotations begin with a capital letter, unless the quotation is only part of a sentence, as in the following example:

I asked him where the book was. He answered, "on the table."

In what is called *indirect narration,* the words of another are repeated in substance, but not always in exactly their original form. An expression in indirect

narration is commonly, but by no means always, a noun clause, being the object of some verb of saying.

NOTE:—An expression in indirect narration is not necessarily the object of a verb; for example,

That he will come next week is the report. (Subject)

The report is *that he will come next week.* (Subjective completion)

The report *that he will come next week* is current. (Clause in apposition)

3. Change the following sentences to the form of indirect narration introduced by the words, "He says that": (1) I'm as proud of the school as any one. (2) It's the best school in England. (3) It's a long way from what I wish to see it. (4) There's a good deal of bullying going on. (5) I know it well. (6) I don't pry about and interfere. (7) It's very little kindness for me to meddle. (8) In my opinion there's nothing that breaks up a school like bullying. (9) I consider bullies cowards. (10) I am sure the school will go down if bullying gets ahead in it.

(B) SEQUENCE OF TENSES

1. Examine the sentences below:

(1) I say that I shall (he will) go.	I said that I should (he would) go.
(2) I am determined that I will (he shall) go.	I was determined that I would (he should) go.

In what tense is the verb of the principal clause in each of the sentences on the left? In each of the sentences on the right? How has the change of tense in the main verb affected the verb of the subordinate clause in each case?

2. In indirect narration, after a past tense, we use *should* instead of *shall* and *would* instead of *will,* whether

the expression is one of simple futurity or one of promise or determination. Other verbs, also, undergo a change of form, according to the change of tense in the main verb; for example,

I *am* ill.
He said that he *was* ill.

This agreement in tense of the principal and subordinate verbs is called *sequence of tenses.*

3. Explain the use of *should* or *would* in each of the following sentences: (1) I thought I should die from laughing. (2) I said that I would do it as soon as possible. (3) He thought of the supper which his wife would have ready for him. (4) I resolved that they should return it before noon. (5) I thought that I should never get away. (6) He saw that general ruin would be the consequence. (7) I supposed that we should be there on time. (8) He had no sooner struck the first chord than I knew what would happen. (9) He thought that this would hold gold enough for a lifetime. (10) He resolved that she should have no food that night.

4. Insert *should* or *would* in each of the following sentences: (1) He determined that she —— assent to everything. (2) I did not think I —— live to see this. (3) They thought that he —— likely do better there. (4) I was afraid that they —— be late. (5) He declared that he —— not return them. (6) We feared that we —— be too late. (7) I realized at length that I —— fail. (8) Medea gave him a magic ointment which —— give him the strength of seven men. (9) Mother told him to say that she —— come. (10) I knew what he —— do with it.

5. Change the following sentences to the form of indirect narration, introduced by the words, " He said that."

Be careful to make the necessary changes in tense: (1) That parrot is two hundred years old. (2) Those birds generally live for a great many years. (3) If anybody has seen more wickedness, it must be the devil himself. (4) She has sailed with Captain England, the pirate. (5) She looks like a baby.

6. Write the following in conversational form, noting the change in the tense of the verbs:

East asked Tom whether he had ever been tossed in a blanket. Tom said he had not, and wished to know why East asked. East told him that there would be tossing that night, and advised him to come and hide if he did not wish to be caught and tossed. Tom asked East whether he had ever been tossed, and whether it hurt. East replied that he had been dozens of times and that it did not hurt unless you fell on the floor.

III. WRITTEN COMPOSITION

1. Describe one of the following: (1) The fruit peddler's cart. (2) A plough. (3) A street sprinkler. (4) An automobile.

2. Describe one of the following: (1) A log cabin. (2) A lighthouse. (3) A windmill. (4) A barn. (5) A Pullman car.

3. Describe one of the following so as to bring out some strong impression given by the scene: (1) Your baseball grounds at the end of a game which the home team has won. (2) The mill-pond on a clear, frosty winter night. (3) A lonely spot on a country road at night. (4) A down-town city street-corner.

V

I. THE POINT OF VIEW IN DESCRIPTION

1. In describing we ought always to have some definite point of view. This has a great deal to do with our selection of details. If we are describing a man walking down the street ahead of us, we ought not to mention the colour of his necktie, which we cannot see. If we are describing a city street from the top of a very high tower, it is a mistake to mention the goods in the store windows, since these could not be distinguished from so great a height.

2. Examine the following passage:

In three parts of the visible circle whose centre is this spire, I discern cultivated fields, villages, white country-seats, the waving lines of rivulets, little placid lakes, and here and there a rising ground that would fain be termed a hill. On the fourth side is the sea, stretching away toward a viewless boundary, blue and calm, except where the passing anger of a shadow flits across its surface and is gone.

Nathaniel Hawthorne—Twice Told Tales

What words in the foregoing paragraph tell the writer's viewpoint? Why is the viewpoint a good one?

3. Sometimes we cannot give a complete description from a single point of view. In such cases we should clearly indicate our change of position from time to time. What expressions, for instance, show change of viewpoint in the following paragraph:

At long distance, looking over the blue waters of the Gulf of St. Lawrence in clear weather, you might think that you saw a lonely sea-gull, snow-white, perching

motionless on a cobble of gray rock. Then, as your boat drifted in, following the languid tide and the soft southern breeze, you would perceive that the cobble of rock was a rugged hill with a few bushes and stunted trees growing in the crevices, and that the gleaming speck near the summit must be some kind of building. Then as you floated still farther north and drew nearer to the coast, the desolate hill would detach itself from the mainland and become a little mountain isle, with a flock of smaller islets clustering around it as a brood of wild ducks keep close to their mother, and with deep water, nearly two miles wide, flowing between it and the shore; while the shining speck on the seaward side stood clearly as a low, white-washed dwelling with a sturdy, round tower at one end, crowned with a big eight-sided lantern—a solitary lighthouse.

Henry Van Dyke—By permission of Charles Scribner's Sons

II. WRITTEN COMPOSITION

1. Describe the view you get from outside through the window of one of the following: (1) A drug store. (2) A hardware store. (3) A sporting-goods store. (4) A millinery store.

2. Describe one of the following: (1) The city as seen from the top of a high building. (2) A landscape as viewed from the brow of a hill. (3) A bird's-eye view of the lake. (4) The harbour as an aviator would see it. (5) A farm as seen from an attic window.

3. Describe one of the following: (1) A walk down town. (2) A ramble by the river. (3) An exploring trip in the woods. (4) Twenty miles in an automobile. (5) Fifty miles in a railway train.

VI

The Coming of the White Man —*G. A. Reid*

By permission of the Artist

I. ORAL COMPOSITION

Describe the scene represented in the picture. Introduce any additional details it may suggest to you.

II. CONTINUITY IN THE SENTENCE

1. The principle of *continuity* demands that the parts of the sentence, as well as those of the whole composition and of the paragraph, should be naturally arranged and clearly connected.

2. The continuity of a sentence may be broken by:

(*a*) The improper placing of words, phrases, and clauses.

Improve the following sentences by re-arrangement and, if necessary, re-construction: (1) He had only been gone two hours. (2) Getting up on a winter morning, frost is noticed on the windows. (3) I can neither borrow the pencil nor the pen. (4) That horse almost seems human. (5) Both the stories told by John and by Mary were interesting.

(*b*) Failure to make clear the relation between a pronoun and the expression it refers to.

Reconstruct the following sentences so as to avoid the vague reference of pronouns: (1) We took the skins off the peaches and made a pie of them. (2) Mary's mother died when she was quite young. (3) Ellen lost her cat when she was but two years old. (4) He took off his boots, tied the laces together, and hung them over his shoulder.

(*c*) The omission of words necessary to the sense.

Supply the necessary words in the following sentences: (1) We went to get her nuts and fish. (2) He neither has nor can do his lessons. (3) I saw my friend sooner than my brother. (4) You will break that cup if you have not already. (5) They have not and will not tell the story.

(*d*) An unnecessary change in the structure of the sentence.

Reconstruct the following sentences so as to avoid such changes: (1) He came to me angry, not in sorrow. (2) Did they go on foot or driving? (3) Courtesy and being industrious will make you successful. (4) We clean and press clothes, also ladies' dresses made to order.

Chapter III

I

Faithful Unto Death

From "The Children's Story of the War"—T. Nelson & Sons, Limited

I. EMPHASIS IN THE COMPOSITION

1. The principle of *emphasis* demands that the thoughts of a composition should be made prominent, both by their arrangement and by their scale of treatment, in proportion to their importance in the composition.

2. Examine the following story, told by a veteran:

Early in the morning we left our billets for the trenches. At noon we stopped for rest and refreshments, and were served with biscuits, stew, and tea. You could distinguish the stew from the tea, for it looked much lighter. After our meal we moved off.

About half a mile behind the line, we entered a tunnel. We went through this for what seemed miles, and then

reached an entrance into No Man's Land. Here we crouched behind any available cover, waiting for the signal to advance.

A few mines went up, and thousands of guns began to boom. We began the attack, but had so much difficulty that it was late in the afternoon when we got through the enemy's lines. In a large crater we found almost one hundred of our men and, also, our machine-gun officer. The latter pointed out a spot to the right of the crater where three men of the 85th. had just been killed. He ordered us to move their bodies and to make that place our gun position.

It was a heavy task for us, weak as we were. The next morning we saw some men of the 85th. Regiment going by, and called them over to see whether they could recognize their dead. However, they could not tell them by their faces, and were just going away when one of them suggested that we should look at their identification discs. A man about fifty, after looking at the disc around the neck of one of the dead soldiers, turned white, staggered, and fell.

It was his son.

The point of this story is to bring out the idea of the shock to the father on recognizing his son. Notice how this recognition has been held off till the very end of the story. We may expect the reader to remember longest what comes last in our composition. Hence, an idea is made very prominent when it is given this position. Again, what we put first naturally attracts attention. Thus, the first position is wisely given up to the statement of the time, the place, and the circumstances of the incident narrated. In the scale of treatment, too, it will be observed that the story shows due regard for the principle of emphasis. The closing paragraphs, for instance, which lead up directly to the father's recognition of his son, are

developed with much greater detail than the first two, which are merely preparatory.

II. THE MAKING OF AN ABSTRACT

An *abstract* is a writing containing in brief form the important parts of a longer writing. The main ideas are retained, but certain details are omitted. For example, in making an abstract of the story in the preceding section, we should drop first the description of the refreshments served to the soldiers. Then we might omit the account of the march to the front lines and the minor details in the description of the dead bodies. We could thus reduce the length of the story to one paragraph.

III. WRITTEN COMPOSITION

In about ten lines, make an abstract of the following story, observing the principle of emphasis, and using if you so desire, any ideas suggested by the picture at the head of this lesson:

John Travers Cornwell had been only twenty-nine days at sea when he went into action. On May 31, 1916, during the great naval battle off Jutland, his ship, *Chester,* was sent on a scouting mission, and was furiously assailed by four or five enemy cruisers. A deluge of shot swept down upon her, and her casualties were very heavy. It was during that scene of horror and destruction that an ordinary English boy attracted his Captain's attention by splendid devotion to duty.

Cornwell was a sight-setter, an important position for one so young. It was his business to receive by telephone the orders sent from the fire control as to the laying and the discharge of his gun. He wore telepads, and thus, amidst the roar of the cannonading, was able to hear the instructions sent to him from headquarters. In the first five minutes of the battle he received a terrible wound; but

though he suffered agonies, and though the crew of the gun were dead and wounded all around him, he did not leave his post until the end of the action. His shipmates said that during the whole of the fight he kept his telepads on, and looked steadfastly toward the bridge, so that if the telephones broke down, he might hear the orders shouted to him.

Shortly after the battle he died, and was buried in a common grave; but when the story of his striking heroism became known, his body was exhumed, and on Saturday, 29th. July, was re-interred with great honour. On the coffin was the simple but glorious epitaph:

Faithful Unto Death.

From "The Children's Story of the War"
By permission of T. Nelson & Sons, Limited

II

THE CASE FORMS OF PRONOUNS

1. We have already noticed that some pronouns change their form according as they are used as the subject of a verb, or as the object of a verb or of a preposition; for example, He, him; they, them; who, whom.

2. There are, however, certain constructions in which we are more liable to make mistakes than in others; for instance:

(1) We should be especially careful to make the form of pronouns used after any part of the word "be" agree in case with the subject preceding it. We should say, for example, "It is he," since the pronoun "he" must agree in case with "it," the subject of the verb. On the contrary, it would be incorrect to say, "I know it to be he," since "it" is here partly the object of "know" and partly the subject of "to be." We should say, "I know it to be him."

(2) We should take great care to use the correct form of the conjunctive and the interrogative pronoun "who" in such sentences as the following:

This man, *who,* I consider, is my friend, advised me to do so.

This man, *whom* I consider my friend, advised me to to do so.

Of what verb is "who" the subject in the first sentence? Of what verb is "whom" the object in the second sentence? Consider, also, the following sentence:

Whom do you work for?

Why is the objective form "whom" used here?

(3) We must remember, too, that the word "than" is a conjunction, and we must be careful to put a pronoun following this word in the case form that would be used if the whole clause were expressed; for example,

He is a more diligent student than *I* (am).
I like you better than (I like) *him.*

3. Tell which of the pronouns suggested you would use in each of the following sentences:

(1) I think it is (him, he). (2) (Who, whom) did you choose to be captain? (3) Between you and (I, me) that is not the truth. (4) I supposed that it was (he, him). (5) (Who, whom) is this letter for? (6) You are taller than (me, I). (7) He is a boy (who, whom), I believe, always tells the truth. (8) This is a man (who, whom), I know, is honest. (9) This is a man (who, whom) I know to be honest. (10) Could it have been (me, I)? (11) (Who, whom) do you expect to see? (12) I respect him more than (she, her).

III

Babes in the Wood

—*W. R. Symonds*

I. SIMPLICITY

1. When a passage is so written that its meaning can be easily grasped by the mind and understood completely, the passage is said to have the quality of *simplicity*. Of course, what is simple to one person may not be so to another. When a little child sees a train, he calls the engine a "tooty." He would not know the meaning of "engine," although this word is quite simple to you. On the other hand, a person older than you may call the engine a "locomotive," although, perhaps, you do not often use this word.

Consequently, when we compose, we must consider for what persons we are writing, and see to it that our composition is simple enough for them to understand, and yet not too simple. Although long and learned words and the

more elaborate sentence forms have their uses, it is generally better to employ familiar expressions and simple sentences.

2. State which of the parenthetical expressions in the following sentences you consider simpler: (1) He saw his (medical adviser, doctor). (2) They (live, reside in) Forest Avenue. (3) We (retire, go to bed). (4) He (helped, rendered assistance to) his friend. (5) I (scolded, reprimanded) him.

II. ORAL COMPOSITION

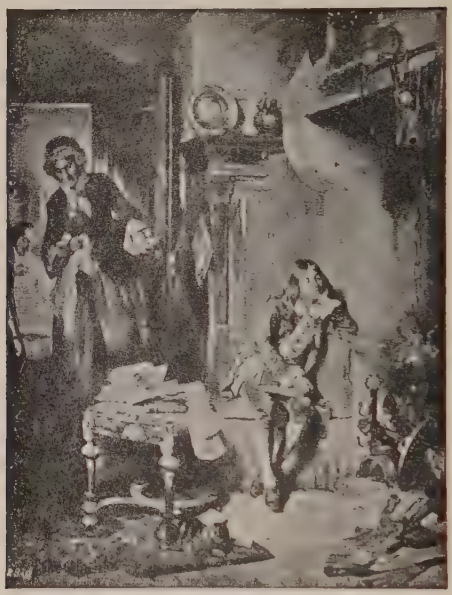
In simple language, tell the class the story suggested by the picture at the head of this lesson.

III. WRITTEN COMPOSITION

Write one of the following stories so simply that your young brother or young sister could understand it:

Cinderella
Jack and the Bean-stalk
Jack, the Giant-killer
Puss in Boots
Little Red Riding-hood.

IV



Watt Discovering the Power of Steam

I. EMPHASIS IN THE PARAGRAPH

1. Examine the following paragraph:

Jock was more properly daft than mad. No sooner was the street-door open than he was throttling the first dog passing, bringing upon himself and me endless grief. Cats he tossed up into the air, and crushed their spines as they fell. Old ladies he upset by jumping over their heads, old gentlemen by running between their legs. At home he would think nothing of leaping through the tea-things, upsetting the urn, cream, etc., and at dinner the same sort of thing. I believe if I could have found time

to thrash him sufficiently, and let him be a year older, we might have kept him; but as he had upset an Earl when the streets were muddy, I had to part with him.

Dr. John Brown—Rab and His Friends

2. What is the topic of this paragraph? How is it made to stand out prominently? What is the most striking incident? In which sentence is it related? Compare the arrangement of this paragraph, with a view to securing emphasis, with the arrangement of a whole composition.

3. Compose a paragraph, using one of the following as the topic sentence and taking pains to secure the greatest possible degree of emphasis:

It was a very exciting moment.
The incident was the most ludicrous that I have ever seen.
Never have I heard of a braver deed.

II. WRITTEN COMPOSITION

1. Study the picture. What part of the room in the foreground is represented? Note its structure and furnishings as far as you can see them. What has the boy Watt been doing? What is he doing now? Note the interest with which the woman watches him. What fact does the lad notice? What invention does he make as a result of this? Of what use has this invention been?

2. Write the story of the discovery of the power of steam and of the results of this discovery.

V

I. THE PERIODIC, THE LOOSE, AND THE BALANCED SENTENCE

1. Examine the following fragment of a sentence:

In all my life, from the time when I first began going to school until I received my degree from the University,—

Notice that the sense of this sentence is suspended until the clause, "I never saw so strange a teacher," is added. A sentence in which the sense is thus suspended till the close is said to be *periodic.* If, on the contrary, the sentence had been written: "I never saw so strange a teacher | in all my life, | from the time when I first began going to school | until I received my degree from the University," it might have been brought to a close at any one of the points where the vertical lines are placed, and still have made perfect sense. Such a sentence is described as *loose.* A third kind of sentence is the *balanced.* As the name implies, this is a sentence in which one part balances another, or in which the parts are of similar grammatical construction and of about the same length and importance; for example, While there is life, there is hope.

2. Classify the following sentences as periodic, loose, or balanced: (1) Judge not, that ye be not judged. (2) To err is human; to forgive, divine. (3) Unto the pure all things are pure. (4) He that findeth his life shall lose it; and he that loseth his life for my sake shall find it. (5) The picture, therefore, instead of gratifying our vanity, as we hoped, leaned, in a most mortifying manner, against the kitchen wall, where the canvas was stretched and painted, much too large to be got through any of the doors, and the jest of all our neighbours.

II. WRITTEN COMPOSITION

Write a short story suggested by one of the following titles:

An Unlucky Day
It's an Ill Wind That Blows Nobody Good
An Interrupted Ghost Story
A Faithful Horse.

VI

I. EMPHASIS IN THE SENTENCE

1. Emphasis in the sentence may be secured in the following ways:

(1) By the use of periodic or of balanced sentences.

(2) By putting a sentence into the form of a question or of an exclamation rather than of a statement; for example,

Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others would take; but as for me, give me liberty or give me death!

(3) By arranging the parts of a sentence so that the interest increases step by step, as in the following:

I came, I saw, I conquered.

Such an arrangement is called *climax*.

(4) By the repetition of important words; for example,

If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—never—never—never.

(5) By the use of none but necessary words. Note the improvement in the following sentence through the omission of the words in parentheses:

It is the universal desire (of all in the country) to enjoy peace.

(6) By the use of picture (called *concrete*) language. Observe how the italicized expressions give life to the following passage:

Up he came a thousand fathoms, among *clouds of sea-moths*, which *fluttered* round his head. There were moths

with *pink heads and wings and opal bodies,* that *flapped* about slowly; moths with *brown wings,* that *flapped* about quickly; *yellow shrimps* that *hopped* and *skipped* most quickly of all; and *jellies of all the colours in the world,* that neither *hopped* nor *skipped,* but only *dawdled* and *yawned,* and would not get out of his way. The dog *snapped* at them till his jaws were tired.

Kingsley—The Water-Babies

(7) By throwing words out of their natural position in the sentence. Thus, the subject of a sentence, which naturally comes first, may be made emphatic by being put in the last position; objects, complements, or adverbial modifiers may be made emphatic by being placed in the first position. The unusual position of the italicized words in the following sentences makes them emphatic:

Such is the *spirit of liberty.*

Silver and gold have I none.

Blessed are the merciful.

Out of the abundance of the heart the mouth speaketh.

2. What device has been used in each of the following sentences to secure emphasis: (1) God made the country, but man made the town. (2) She grovels, she hisses, she stings. (3) Standing, head and shoulders fully exposed, or even leaning on their stomachs far out on the top of the ragged parapet to get a better rest for their rifles, the Patricias gave the enemy "rapid fire." (4) Every hand was racing at the lever, rifle-barrels grew red-hot; had a cartridge jammed, the metal would have snapped like a pipe-straw. (5) Go to his death? No, he could not. Refuse to go and leave a wounded mate exposed? No, no, a thousand times no! (6) What I want is facts,—nothing but facts.

3. Increase emphasis in the following sentences by omitting unnecessary words: (1) A second command was again given. (2) We returned back again in the evening.

(3) Have you nothing to look forward to in the future? (4) He was a new beginner at the game. (5) By his appearance he looked to be young.

4. Point out the expressions that are made emphatic by their position in the following sentences: (1) Good and upright is the Lord. (2) Me he restored to my office, and him he hanged. (3) Before high Heaven and in the face of the world, I swear eternal fidelity to the just cause. (4) Bang! went the gun. (5) Faithful are the wounds of a friend.

Chapter IV

I

A Vision: Jellicoe and the Shade of Nelson

From "The Children's Story of the War"—T. Nelson & Sons, Limited

FRIENDLY LETTERS

1. The friendly letter, as we have learned, is, in its general style, much like a written conversation. However, as it takes a longer time to write and to read than it does to talk, we naturally omit from a letter some things that may be said in a conversation. We should be careful, nevertheless, to arrange our thoughts in an orderly way, so that the reader may easily follow them. Good taste, too, demands that we should avoid using questionable expressions sometimes heard in conversation. On the other hand, we must take care not to make our letter stiff or formal in its effect. Its style should be natural. The following letter, written by a Canadian girl twelve years old, is a good example of a friendly letter:

"This week I think it would be of interest to write about our visit to Portsmouth and Nelson's flagship, *Victory.*

It was in March, and I was impressed by the number of sailors and seamen of all kinds whom we passed upon the streets. My father took us by the naval college there, and my brother, as well as I, enjoyed a hearty laugh at the wide trousers and the awkward bearing of the sailors, young and old, who thronged the streets.

After walking around this English port for some time, admiring the quaint little houses and streets as well as the more modern parts, we turned our steps toward the dock, and hired a boat to take us out to the *Victory,* which lay anchored in the harbour. This old-fashioned flagship, with its big wooden masts and cross-arms, gave us the impression of a large white ghost from the past. Its hulk lay high out of the water, and a rim of red paint made a fitting border to the white. The ship formed such a contrast to the gray bulk of the others that it interested us all im-

mensely. We were received by the officer in charge and given into the hands of a guide in uniform, employed on purpose to take visitors through the ship and to explain every interesting object. The vessel was armed with the same guns used in the battle of Trafalgar, very antiquated and strange-looking in comparison with the long guns to be seen on our big cruisers lying around at anchor in the harbour. In fact, most of the ship was the same as in the time of Nelson.

Our guide pointed out the place where the famous Nelson last stood, arrayed in all his gorgeously decorated uniform, thus making a splendid target for the enemy. The spot was marked with a silver plate, bearing an inscription. On a lower deck we were shown the place where he spoke those last words, "Thank God, I have done my duty," and died. The spot is now railed off, and commemorated with a wreath and some wild flowers.

After about three hours on the *Victory* we got into the row-boat and were taken across the harbour to Portsmouth. On our way we saw one of the most interesting things of the day, for the boatman pointed out two long, low objects which lay close by the side of a large battleship. The harbour was full of shipping, and at first we could not distinguish them, so much like the water were they. Presently, however, my brother's keen eyes discerned them. He nearly upset the boat in his excitement as he said, "Submarines!" The boatman was forced to make a wide circuit out of his way in order to reach shore, as any person or boat coming within a certain number of rods of the submarines was liable to be fired on by the ship's guns.

On reaching shore we entered a restaurant and had a good meal. Again there were sailors, sailors everywhere. Even the pictures and statuary were of sailors. A monu-

ment to Nelson stood in the park we visited. After seeing a little more of the town, we caught an evening train and returned to Haslemere."

By the courtesy of "The Globe", Toronto

2. Make an analysis of the foregoing letter so as to show its plan.

3. Study the picture at the head of this lesson. From that and the letter you have read, show the class orally that great changes have taken place in the manner of fighting at sea as compared with that in Nelson's time, but that the British navy is still inspired by the spirit of Nelson.

4. It has been said that "duty" is Britain's national word. Write a composition to illustrate this, using any incident or episode from British history.

5. Using the foregoing letter as a suggestion, write a letter to a friend, describing a visit to some place of historical importance in Canada; for example, Queenston Heights or the Plains of Abraham. If you have ever been in Europe, you may describe a visit to some similar place there.

6. Write a letter to a friend in England. Describe the method of one of the following: (1) Harvesting on an Ontario farm. (2) Lumbering in Canada. (3) Mining in New Ontario. (4) Making maple sugar.

II

I. COMMON ERRORS

Notice the common errors indicated below. Be sure to use, in speaking and in writing, only the correct forms.

Incorrect Form	*Correct Form*
We are a long ways from home.	We are a long way from home.
Each of the boys have their book.	Each of the boys has his book.
The three boys like each other.	The three boys like one another.
The book is no use.	The book is of no use.
Have you this kind of a watch?	Have you this kind of watch?
I don't like this here (that there) hat.	I don't like this (that) hat.
The music sounds sweetly.	The music sounds sweet.
The girl sings sweet.	The girl sings sweetly.
This is the best of the two books.	This is the better of the two books.
He is lazier than any boy in the class.	He is lazier than any other boy in the class.
He is the laziest of all the other boys.	He is the laziest of all the boys.
I haven't hardly any money.	I have hardly any money.
That's real funny.	That's really funny.
She's some better to-day.	She's somewhat better to-day.
I am feeling very good this morning.	I am feeling very well this morning.
Is he home?	Is he at home?
I haven't near enough.	I haven't nearly enough.
Most everybody believes that.	Almost everybody believes that.

He ought to of come.	He ought to have come.
You hadn't ought to have spoken.	You ought not to have spoken.
Sure, I can cut down them weeds.	Certainly, I can cut down those weeds.
If I was he, I'd complain.	If I were he, I'd complain.
He sprang off of the boat.	He sprang off (from) the boat.
The two boys divided it among them.	The two boys divided it between them.
I hit him good and hard.	I hit him very hard.
I put the book onto the shelf.	I put the book on the shelf.
His is different to mine.	His is different from mine.
I put the chalk in the box.	I put the chalk into the box.
Do not do it without you wish.	Do not do it unless you wish.
Do like I do.	Do as I do.
I read how a man was drowned to-day.	I read that a man was drowned to-day.
Write directly you arrive.	Write as soon as you arrive.

II. BUSINESS LETTERS

Write one of the following:

1. A letter to the owner of a vacant lot, asking that your school may use the lot as a rink during the winter.

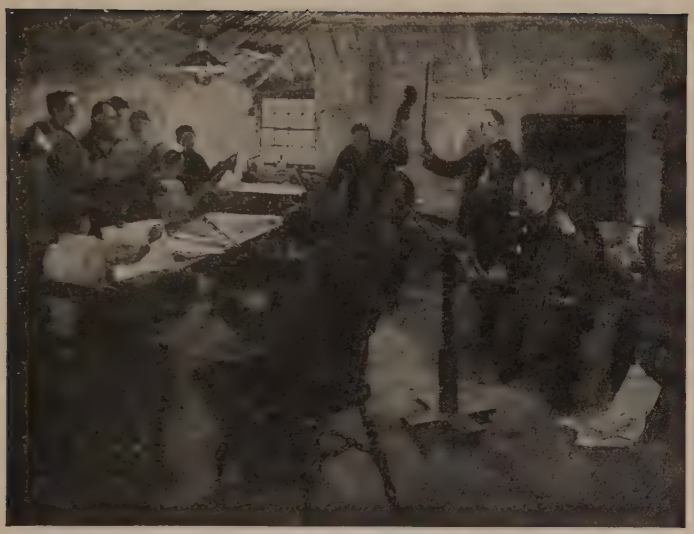
2. A letter to a liveryman to make arrangements for a class sleigh-ride.

3. A letter to the owner of a house, explaining that you have accidentally broken a window in the house and offering to pay for the damage.

4. A letter in which you ask permission for your class to visit a mill or a factory.

5. A letter to a teacher in another school than your own, asking him to referee a basket-ball game.

III



The Village Musicians

From the picture by Stanhope A. Forbes, R.A., in the Birmingham Art Gallery
By permission of the Birmingham Art Gallery Committee

I. ORAL COMPOSITION

1. Study the picture. Suppose that you are seated in the room so as to get the same view of it as that presented in the picture. How is the room lighted? What is its general shape? Of what material are the walls and the ceiling constructed? Where is the window? What do you see on the walls? What articles of furniture are there in the room, and what is the position of these? Is there anything besides the furniture on the floor? Which of the musicians is the leader? Where is he standing? What instrument does he play? How can you tell that he is the leader? Note the others who are playing instruments, and

their positions. Where are the singers? Do they appear to be as well-to-do as the members of the orchestra?

2. Describe the scene represented in the picture.

II. THE NUMBER AND THE ARRANGEMENT OF DETAILS IN DESCRIPTION

1. We must be careful as to the number of details in a description and the way in which we arrange these. In a photograph all details are shown, and can be taken in by the eye when the picture is examined. When we read a description, however, we cannot easily carry in mind a very large number of particulars. The writer, therefore, must select a reasonable number of such details as will preserve the unity of his composition.

The arrangement of details, too, offers a problem. In narration, generally, we need only follow the order in which events occur. But, as a rule, there is no time order in description. We see all the details in a picture at one time; we cannot, however, flash them all before the reader at once. It remains only to present them in such a way that his mind can easily arrange them into a single picture. If you remember that, in drawing a map, you must make an outline before marking the physical features, or that an artist, in painting a picture, must make a preparatory sketch before filling in the details, you will have one valuable suggestion as to the arrangement of your description. It is often helpful to the reader to give a general impression before we introduce particulars. Then the latter may be introduced in some regular order—that order which will best enable the reader to grasp readily the whole picture.

2. Examine the descriptive passage quoted on pages 91 and 92, and make such an analysis of it as will show that it is arranged in an orderly way.

III. WRITTEN COMPOSITION

1. Write a description of one of the following: (1) A boy going fishing. (2) A girl picking berries. (3) Grandmother sewing. (4) A harvester at work. (5) A child ready to go to a party.

2. Describe one of the following: (1) A gymnasium. (2) A flower shop. (3) A dentist's office. (4) The post-office. (5) A restaurant or a cafeteria.

IV

DESCRIPTIVE NARRATIVE

1. Examine the following passage:

Putney Bridge at half-an-hour before high tide; thirteen or fourteen steamers; five or six thousand boats, and fifteen or twenty thousand spectators. This is the morning of the great University race, about which every member of the two great Universities, and a very large section of the general public, have been fidgeting and talking for a month or so.

The bridge is black, the lawns are black, every balcony and window in the town is black; the steamers are black with a swarming, eager multitude, come to see the picked youths of the upper class try their strength against one another.

Now the crowd surges to and fro, and there is a cheer. The men are getting into their boats. The police-boats are clearing the course. Now there is a cheer of admiration. Cambridge dashes out, swings round, and takes her place at the bridge.

Another shout. Oxford sweeps majestically out and takes her place by Cambridge. Away go the police-galleys, away go all the London Club boats, at ten miles an hour down the course. Now the course is clear, and there is almost a silence.

Then a wild hubbub; the people begin to squeeze and crush against one another. The boats are off; the fight has begun; then the thirteen steamers come roaring on after them, and their wake is alive once more with boats.

Everywhere a roar and a rushing to and fro. Frantic crowds upon the towing-path, mad crowds on the steamers, which make them sway and rock fearfully. Ahead Hammersmith Bridge, hanging like a black bar, covered with people as with a swarm of bees. As an eye-piece to the picture, two solitary flying boats, and the flashing oars, working with the rapidity and regularity of a steam-engine.

"Who's in front?" is asked by a thousand mouths; but who can tell? We shall see soon. Hammersmith Bridge is stretching across the water not a hundred yards in front of the boats. For one half-second, a light shadow crosses the Oxford boat, and then it is out into the sunlight beyond. In another second, the same shadow crosses the Cambridge boat. Oxford is ahead.

Here is Barnes' Bridge. Again the shadow goes over the Oxford boat, and then one, two, three, four seconds before the Cambridge men pass beneath it. Oxford is winning! There is a shout from the people at Barnes, though they don't know why. Cambridge has made a furious rush, and nearly drawn up to Oxford, but it is useless. Oxford leaves rowing, and Cambridge rows ten strokes before they are level. Oxford has won!

Hughes—Tom Brown at Oxford

2. Notice that the foregoing passage is neither pure narration nor pure description, but a combination of the two. The writer tells the story of the race by describing. Notice how his style reproduces the excitement of the scene. Select, for instance, two examples of the repetition of words, five examples of the use of concrete language, two examples of comparison, two examples of sentences

shortened by the omission of the verb. Has the writer used long or short sentences? What effect has this on his style of narration?

3. Write a descriptive narrative suggested by one of the following titles:

The Ninth Innings
An Obstacle Race
How We Won the Championship
A Close Finish
The Last Quarter.

V

CLEARNESS

1. *Clearness* is that quality in a piece of writing which makes it possible for the reader to see right through the words to the meaning the writer intends to convey. Whether a passage is simple or not, depends, to a certain extent, on the reader. What is simple to a learned person, may not be at all so to a child. But if a passage is not clear, if it is confused or of vague meaning, it may be quite as difficult for the learned person as for the child to understand it.

2. Clearness may be secured in the following ways:

(1) By clear thinking. We cannot possibly make clear to others what is not clear to ourselves.

(2) By careful observance of the principles of unity and continuity, as we have found them applied in the structure of the whole composition, of the paragraph, and of the sentence.

(3) By the use of exactly the right words. There are, in English, many groups of words of similar meaning. Such words are called *synonyms*. Care must be taken, therefore, to use the word that exactly expresses our meaning.

3. Study carefully the following list of synonyms and the difference in their meanings:

Couple, pair, two. A *couple* denotes two objects joined together; a *pair* generally denotes two similar objects.

Leaf, page. A *page* is only one side of a *leaf.*

Empty, vacant. Empty means containing nothing; *vacant* means unoccupied for the time being.

Fewer, less. Fewer refers to number; *less,* to quantity.

Hanged, hung. Hanged is used only in the sense of putting to death by the rope.

Fix, mend. To fix is to fasten; *to mend* is to repair.

Like, love. Love is a much stronger word than *like.* Its application, too, may be different; we say that we *love* a person, but we should not say, for instance, that we *love* a certain kind of food.

Aggravate, provoke. To aggravate, which means to make worse, should not be used for *to provoke,* which means to irritate.

Believe, expect, guess. To believe means to regard as true. *To expect* means to look forward to in thought, and always refers to some coming event. *To guess* means to form an opinion on uncertain knowledge.

Farther, further. Farther refers to distance; *further,* to quantity or degree.

Awfully, very. Awfully, which means in a manner full of awe, should not be used for *very.*

4. Consult your dictionary, and point out the difference in the meaning of the following synonyms: Balance, remainder; centre, middle; character, reputation; council, counsel; emigrant, immigrant; party, person; able, smart; angry, mad; last, latest; affect, effect; want, wish.

5. Which of the parenthetical expressions should be used in the following sentences.

(1) He has (fewer, less) books than I. (2) I paid (a couple of, two) dollars for the book. (3) The (two, couple) celebrated their silver wedding. (4) She bought (two, a pair of, a couple of) gloves. (5) The criminal was (hung, hanged). (6) The clothes were (hanged, hung) on the line. (7) He has torn out a (page, leaf). (8) I (expect, guess, believe) that that is so. (9) He (loves, likes) books. (10) That is (awfully, very) amusing. (11) That child (provokes, aggravates) me. (12) Can you (mend, fix) the chair? (13) They travelled ten miles (farther, further). (14) The house was (empty, vacant).

VI

The Pillow Fight

By permission of the Proprietors of "The Boy's Own Paper"

I. ORAL COMPOSITION

1. Study the picture. What part of the school building does it represent? Note the dress and the positions of the boys. Explain how the pillow fight came to take place. How will it probably end?

2. Tell the story suggested by the picture.

II. SYNONYMS, ANTONYMS, AND HOMONYMS

1. Use each of the following words correctly in a sentence: Character, reputation, council, counsel, emigrant, immigrant, party, person, smart, able, angry, mad.

2. Point out the misused words in the following sentences, and substitute the correct words: (1) The story effected us very much. (2) He made me mad. (3) I know a party who believes that. (4) Have you read Kipling's last book? (5) I expect that he was right. (6) Thousands of emigrants are arriving in Canada.

3. In contrast to a synonym, an *antonym* is a word of opposite meaning.

4. Suggest antonyms of the following words: Friend, fail, rich, love, quick, grieve, stingy.

5. Write sentences to illustrate the difference in meaning in the case of each of the following pairs of antonyms. Make the sentence bring out the contrast in the meanings of the words: (1) False, true. (2) Quiet, noisy. (3) Pardon, condemn. (4) Loss, gain. (5) Open, closed. (6) Lazy, industrious. (7) Gather, scatter. (8) Near, far. (9) Rest, labour.

6. *Homonyms* are words which are the same in sound but different in meaning. Use each word of the following

groups of homonyms in a sentence so as to show that you understand its meaning: (1) Dew, due. (2) Too, to, two. (3) Knew, new. (4) Road, rode, rowed. (5) Pray, prey. (6) Dear, deer. (7) Gait, gate. (8) Hole, whole.

III. WRITTEN COMPOSITION

Write an account of the building of a snow fort and of an attack on (or the defence of) it.

Chapter V

I

Second Battle of Ypres

—Major Richard Jack, A.R.A.

From the collection of Canadian War Memorial Paintings, Ottawa

I. ORAL COMPOSITION

1. Study the picture. Where is Ypres? Explain its importance in the Great War. Note the defences seen in

the picture. What do the boxes and the tins on the ground indicate as to the soldiers' style of living? Is the attack a fierce one? What means of assault are the Germans using? How are the Canadians defending themselves? Have they suffered? Where is the wounded man to the left being led? What is the leader doing? Are the Germans succeeding in their purpose? Was Ypres held by the Germans or by the Allies during the war?

2. Tell the story suggested by the picture.

II. CLEARNESS THROUGH PUNCTUATION

1. That clearness is partly secured through punctuation may be readily seen from an examination of the following sentence:

I love anything that's old old friends old times old manners old books old wine and I believe Dorothy you'll own I have been pretty fond of an old wife.

As this passage is printed, without punctuation, it takes time and effort to understand its meaning. Compare the ease with which the following is understood:

"I love anything that's old; old friends, old times, old manners, old books, old wine; and, I believe, Dorothy, you'll own I have been pretty fond of an old wife."

2. We have already learned some of the most important rules of punctuation. There are others, especially for the use of the comma, which we shall now study. Examine the following:

Example	*The Comma Is Used*
(1) Several bullets struck the log-house, but not one entered.	(1) To separate the short clauses of a compound sentence, especially when these are connected by such conjunctions as "and" and "but."
(2) *As the smoke cleared away,* the stockade and the woods around it looked as quiet and empty as before.	(2) To set off a subordinate clause standing first in the sentence.
	(3) To set off words or groups of words that interrupt the thought or the regular grammatical structure of the sentence; for example,
(3) (*a*) The mutineers, *the captain argued,* would shoot us down like rats.	(*a*) Parenthetical expressions.
(*b*) Our position, *therefore,* was utterly reversed.	(*b*) Such expressions as *therefore, too, also, moreover, indeed, namely, again, no doubt, in short, of course, consequently, for instance, so to speak, in truth,* when they are used parenthetically.
(*c*) A little cloud of pirates, *with a loud huzza,* ran straight on the stockade.	(*c*) Phrases not in their natural position in the sentence.

(*d*) A little cloud of pirates, *after they had given a loud huzza,* ran straight on the stockade.

(*e*) Out, *lads,* out.

(*f*) I turned eastward and, *my cutlass raised,* ran round the house.

(*g*) One mutineer, *a man in a red night-cap,* had got upon the top of the stockade.

(4) (*a*) Squire and Gray, *firing again and again,* struck three of the boarders, *who were swarming over the fence like monkeys.*

(*b*) The four men *who had boarded* made straight before them for the building.

(*d*) Clauses not in their natural position in the sentence.

(*e*) Words of address.

(*f*) Absolute phrases.

(*g*) Words in apposition, unless the connection between these is very close; for example, My friend Smollett led us.

(4) To mark off adjective phrases and clauses not absolutely necessary to the sense of the sentence. If, however, the phrase or the clause is necessary, as in (*b*), no commas are required.

3. It should be observed, also, that the comma is often used to mark the omission of words from a sentence; for example, To err is human; to forgive, divine. Sometimes, too, a comma is necessary before such expressions as *and, but, for, or, nor, as,* and *because,* to make the meaning more readily understood; for example, He had a note-book with a red cover, and a fountain-pen.

4. Explain why the commas are used in the following sentences:

(1) The four pirates, in a moment, had swarmed up the mound. (2) The head of Job Anderson, the boatswain, appeared at the middle loophole. (3) "At

'em, all hands!" he roared. (4) Another pirate grasped Hunter's musket by the muzzle, wrenched it from his hands, plucked it through the loophole, and laid the poor fellow senseless on the floor. (5) A third, running unharmed all round the house, appeared suddenly in the doorway, and fell with his cutlass on the doctor. (6) "Round the house, lads!" cried the captain. (7) When I had first sallied from the door, the mutineers had been already swarming up the palisade. (8) Gray, following close behind me, had cut down the big boatswain. (9) Another lay in agony, his pistol still smoking in his hand. (10) A third, as I had seen, the doctor had disposed of at a blow.

5. Insert commas in the following sentences so as to make the meaning more readily understood: (1) The man I see is a foreigner. (2) He wears a dark hat lined with fur and gauntlets. (3) They ran and jumped on the car. (4) He did not like his rival doubt the statement. (5) The boy he noticed was a student.

III. WRITTEN COMPOSITION

1. Write a description of one of the following places: (1) The school playground at recess. (2) The village fair ground. (3) A country railway station.

2. Write a composition suggested by one of the following titles:

The Day My Brother Went to War
The Day the Soldiers Came Home
How I Saw the Prince of Wales.

II

FIGURATIVE LANGUAGE

1. The sentence, "Jim ran quickly," makes a plain, matter-of-fact statement. If, however, we say, "Jim ran

like a deer," we have expressed the same fact, but in a different way. We have suggested a picture, or a figure, which illustrates our meaning and makes it more vivid than the simple statement of fact could do. In other words, we have used a *figurative expression,* or a *figure of speech.*

2. We have a very common figure in the following sentence:

His eyes were as a flame of fire.

Here, in the matter of their intense brightness, eyes are compared to a flame. There is no other respect in which the two things are similar. Such a direct statement of likeness between objects of different kinds is called *simile.* Notice that, for a simile, the things must be of different kinds. "He is as patient as Job" is not a simile, since the comparison is made between two persons.

3. Sometimes we merely imply a comparison; for example,

Adversity is the grindstone of life.

In this sentence there is no word, such as "like" or "as," by which a comparison is directly stated. Instead, we have applied, or carried over, the name of one thing, "grindstone," to another thing, "adversity." An implied comparison of this kind is called by the Greek name *metaphor,* which means "carrying over."

4. A third figure of comparison is *personification.* This is really a form of metaphor in which something without human intelligence—a thing, an animal, or a quality—is treated as if it were human; for example,

Time is a cunning workman.

5. Finally, instead of comparing, a figure may contrast:

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

Just as, by putting a white surface beside a black, we bring out both more distinctly, so we throw ideas into relief by such a *contrast,* or *antithesis,* as the foregoing.

6. Point out and name the figures of speech in the following sentences: (1) All winter the flowers sleep under the snow. (2) He shall be like a tree planted by the rivers of water. (3) In this world a man must be either anvil or hammer. (4) United, we stand; divided, we fall. (5) The Canadian battalions stood like a wall. (6) General Foch was a tower of strength to the Allies.

III

I. THE DESCRIPTION OF NATURE IN MOVEMENT

1. Examine the following passage:

The storm fell like a burst of infernal applause. A *whiff* like fifty witches *flouted up* the canvas curtain of the gallery, and *a fierce black cloud drawing the moon under its cloak, belched forth a stream of fire that seemed to flood the ground;* a peal of thunder followed as if *the sky had fallen in,* the house *quivered,* the great oaks *groaned,* and every lesser thing *bowed down* before the awful blast. Every lip held its breath for a minute—or an hour, no one knew; there was a sudden lull of the wind, and *the floods came down.* Have you heard it thunder and rain in those lowlands? Every *clap* seems *to crack the world.* It has rained a moment; you peer through the black pane—your house is an island; all the land is sea.

George W. Cable—"The Cable Story Book"
By permission of Charles Scribner's Sons

Note that such a passage is partly narrative, since it indicates the progress of the storm—(1) The wind. (2) The cloud. (3) The lightning. (4) The thunder. (5) The rain. Note, also, that the writer has given the description human interest by showing the effect of the

storm on the house and its inmates. Observe the use of the concrete language in italics to give the description greater vividness. Select two examples of simile and two of personification that have the same effect. Note one marked change in sentence structure for this purpose.

II. FORCE

1. Simplicity and clearness of style appeal to the reader's understanding. The quality of *force* appeals to his feelings. Through this quality the reader's attention is so roused and held that he not only understands, but also feels and remembers what we say. The devices through which we secure emphasis in particular statements—the use of periodic and of balanced sentences, of climax, of repetition, of questions and exclamations, of brevity, of unusual sentence order—tend to give the quality of force, also, to our style. For this purpose, however, the apt use of words is of special importance. We should try to make our language as suggestive as possible. Notice, again, how this has been done in the quoted extract at the foot of page 113.

2. Write a forcible paragraph with one of the following as the title:

Overboard!
Caught!
A Home Run
Pluck
Surprised.

III. WRITTEN COMPOSITION

Write a description of one of the following: (1) A rain-storm in the city. (2) A snow-storm in the country. (3) A storm on the water. (4) A blizzard. (5) A beautiful sunset (or sunrise).

IV

SOCIAL CORRESPONDENCE

1. Custom has prescribed certain fixed forms to be followed in writing invitations and replies to invitations. These forms we must not neglect if we do not wish people to think of us as ill-bred. Invitations and replies are either formal or informal, according to the nature of the occasion to which they refer. The following is an example of a formal invitation, where the whole invitation is engraved or printed except the names of the invited guests, which are written at the top:

Mr. and Mrs. John Ord.

The Principal, Staff, and Pupils of the
Hillsview Public School
request the honour of your presence at their
Closing Exercises,
Wednesday, December the twentieth,
at two o'clock,
in the Assembly Hall
of the school.

An answer is requested.

2. Very often, however, instead of being printed, the invitation is written; for example,

Mr. and Mrs. Henry F. Lorimer request the pleasure of the company of Mr. and Mrs. Joseph Ainslee at dinner on Thursday evening, October the twenty-fifth, at seven o'clock.

38 Crescent Boulevard,
Thursday, October 11th.

3. As to formal invitations, notice that:

(1) If an invitation is sent to a husband and wife, it is usually addressed to the latter.

(2) There is neither heading, salutation, nor complimentary ending. Since the writer's name appears in the body of the invitation, there is no signature.

(3) The date of the year is usually omitted.

(4) The third person is always used.

(5) Abbreviations are avoided as far as possible.

(6) The nature of the occasion for which the invitation is extended, the time and, if necessary, the place, must be definitely stated.

4. The following would be suitable replies to the second of the foregoing invitations:

(1) Mr. and Mrs. Joseph Ainslee accept with pleasure Mr. and Mrs. Henry F. Lorimer's invitation to dinner on Thursday evening, October the twenty-fifth, at seven o'clock.

75 Riverdale Drive,
Saturday, October 13th.

(2) Mr. and Mrs. Joseph Ainslee regret that a previous engagement prevents their accepting Mr. and Mrs. Henry F. Lorimer's invitation for Thursday evening, October the twenty-fifth.

75 Riverdale Drive,
Saturday, October 13th.

5. As to formal replies, notice that:

(1) They are always in the same form as the invitation.

(2) To avoid mistakes, the date and the time of the invitation should be repeated in the acceptance. If, however, the invitation is declined, the hour need not be stated.

(3) Replies should be sent as soon as possible after the receipt of the invitation.

6. Study the following informal invitation and the reply to it:

(1)

98 Lytton Avenue,
Tuesday, June 4th.

Dear Miss Forster,—

Father is taking us for an automobile drive along the lake shore next Friday evening. We should be very glad if you would come to tea about six o'clock, and then join us in our drive.

Yours very sincerely,
Dora McCurdy.

(2)

15 Maitland Avenue,
Wednesday, June 5th.

Dear Miss McCurdy,—

It gives me great pleasure to accept your very kind invitation for Friday evening, at six o'clock.

Yours very sincerely,
Gladys Forster.

7. Write out the form of a printed invitation to one of the following: (1) A concert given by the Literary Society of your school. (2) The review of your school cadet corps. (3) A reception tendered to returned soldiers who were once pupils of your school. (4) An exhibition of gymnastic exercises given by your Y.M.C.A. class. (5) A recital given by your music teacher.

8. Write one of the following: (1) An invitation to Mrs. George Marlow to attend a formal luncheon given by Mrs. Henry Cross. (2) An invitation to Mr. and Mrs. Fowler to be present at a formal dinner given by Mr. and Mrs. Walter Ford.

9. Write a reply to the foregoing in which the invitation is accepted, and another reply in which the invitation is declined.

10. Write an informal invitation to one of the following: (1) A picnic given by your Sunday School class. (2) An evening party at which your cousin from a distant city is to be present. (3) An excursion across the lake. (4) A skating party.

11. Invite your teacher to take dinner at your home on Friday evening. Make it clear that you have consulted your mother in regard to the invitation.

V

The Order of Release

From the picture by Sir John Everett Millais, Bart., P.R.A., in the National Gallery, London
By permission

I. ORAL COMPOSITION

Tell the story suggested by the picture.

II. DIALOGUE

1. *Dialogue* is that part of a composition in which two or more persons are represented as conversing on some topic or topics. It is much employed in narrative. As an example of the use of dialogue, examine the following story:

Florence Nightingale was riding on her pony over the downs one day, after a round of visits with the vicar, when they noticed that old Roger, the shepherd, was having hard work to collect his scattered sheep, and that he had no dog to help him.

"Where's your dog?" called the vicar.

"The boys have been throwing stones at him, your Reverence, and have broken his leg."

"Do you mean to say Cap's leg is broken?" asked Florence anxiously. "Can nothing be done for him? Where is he?"

"No, there's nought can be done, missy," said the old man. "He'll never be good for anything again. I've left him lying yonder in that shed. I'll have to bring along a rope this evening and put an end to him."

Florence turned beseeching eyes upon the vicar.

"Can't we go and see?" she asked.

The vicar nodded, and they galloped off together to the lonely shed. In a moment Florence had slid off the pony, entered the shed, and knelt down by the suffering dog. Very tenderly, with instructions from the vicar, did she doctor the swollen leg. All afternoon she cared for the unfortunate animal and bathed the poor leg until the swelling began to go down.

"Deary me, miss," exclaimed the shepherd when the dog gave a whine of welcome on his return. "Why you've worked a wonder. I never thought to see the old dog greet me again."

"He's going to get quite well now," said Florence, "only you must nurse him carefully."

Roger was only too glad to do all that the little lady directed and had no words to express his thanks. But the look in Cap's grateful eyes was all the thanks that Florence cared for.

From "When They Were Children"
By permission of T. Nelson & Sons, Limited

2. What speeches in the dialogue tell the most important circumstance in the situation? What difference do you notice between the language of the shepherd and that of Florence and the vicar? What characteristic of Florence does the story show? Point out speeches of hers in which this characteristic is clearly indicated. Select any speech of the shepherd's that expresses feeling, and tell what feeling it expresses.

3. Dialogue may indicate the situation or the progress of a story. It makes the story more interesting because more life-like. It is especially useful in giving a clear idea of the characters of the people about whom the story is told or written.

III. WRITTEN COMPOSITION

1. Your class holds a meeting to arrange for a sleigh-drive. Give an account of the meeting in dialogue form. Avoid the repetition of such expressions as "he said," and indicate from time to time the gestures or actions that accompany the speaker's words.

2. A group of girls discuss plans for a bazaar in aid of the Red Cross. Reproduce the discussion.

3. Write an account of one of the following incidents. Introduce dialogue. Bring out the character of the speakers: (1) Jim Barlow and Jack Brown make a trade. (2) Betty Gray helps Mary Lewis to unpack her trunk. (3) Before a game, Joe Smith explains to his Aunt Jane how baseball is played. (4) Harry Montgomery tries to persuade his father to buy him a canoe. (5) An angry passenger finds fault with a patient conductor.

4. Write a composition on one of the following subjects: (1) Victoria the Good. (2) Laura Secord. (3) Joan of Arc. (4) Edith Cavell.

VI

And when did you last see your father?

From the picture by W. F. Yeames, R.A., in the Walker Art Gallery, Liverpool
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I. THE PLOT

1. Read the following abstract of the story of Aladdin:

Aladdin is the son of a poor widow in China, who becomes possessed of a magic lamp and ring which command the services of two terrific genii. By accidentally rubbing the lamp, Aladdin becomes rich and marries the Princess of Cathay through the help of the slave of the lamp, who also builds a palace for her reception. After many years, the original owner of the lamp, a magician, in order to recover it, goes through the city offering new lamps for old. The wife of Aladdin exchanges the rusty old magic lamp for a brand-new, useless one, and the magician transports both palace and princess to Africa. But the ring helps Aladdin to find them. He kills the magician and, possessing himself of the lamp, transports the palace to Cathay, and at the Sultan's death succeeds to the throne.

2. Note that through the exchange of the old lamp for the new, Aladdin loses his castle and his wife. He recovers these, however, by means of the ring. An arrangement of incidents such as the foregoing—the introduction of some difficult situation, the explanation of how the characters get into this situation and of how they get out of it is called a *plot*.

II. ORAL COMPOSITION

1. Tell the story of Cinderella or of Dick Whittington so as to bring out the plot it contains.

III. WRITTEN COMPOSITION

1. Study the picture. It represents an incident in the days of Charles I, when civil war arose between the King and his party, called Cavaliers, and the Parliament and their party, called Roundheads. To what party do the soldiers and the officials belong? To what party do the children and their parents belong? Why do the officials wish to know the whereabouts of the boy's father? Will the boy give them information? Does he appear to be afraid? What are the feelings of the little girl?—Of the elder sister and the mother? What, do you suppose, will be the result of the examination?

2. Write the story suggested by the picture.

3. Write a story based on one of the following situations: (1) A boy (or a girl) in a boarding-school receives a hamper from home and decides to treat some friends after bed-time. A teacher is heard coming. (2) Two boys decide to rob an orchard. The farmer appears. (3) Some pupils attempt to play an April Fool joke on their teacher. (4) Shortly before Christmas some kind-hearted girls hear that a family in their neighbourhood is very poor. (5) A farmer is driving his cattle to the fair and picks up a piece of string from the road. A jealous neighbour sees him stoop to pick up the string. A purse has recently been lost.

ENGLISH GRAMMAR

INTRODUCTION

The study of grammar is the study of various functions or uses of words and groups of words in relation to one another in the construction of sentences. It includes also the study of certain variations in form which some of these words undergo to show some of these functions.

The chief purpose of the study in the Public Schools is to acquire such a knowledge of the functions, forms, and relations of words as will enable pupils to speak and write the language with a greater measure of clearness and propriety than they might otherwise attain.

Many of the most important facts of grammar have already been taken up in the sections of this book that deal with composition. It remains to consider such elementary facts of grammar as have not been treated there or have been treated only in the simplest manner.

Part V of this book, "Special Constructions", is intended only for those pupils who have completed the work of Form IV. These eleven brief chapters deal with some important details, which may interest more advanced pupils.

The following topics have been treated in the lessons on composition:

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GRAMMAR

PART I

Structure of the Sentence

Chapter I

SUBDIVISIONS IN SUBJECTS AND PREDICATES

Thus far we have divided a sentence into only two parts: subject and predicate (p. 11). We must now consider the smaller divisions or groups into which a subject and a predicate may be divided.

Note carefully how the subject and the predicate of the following sentence are subdivided in answering the questions given below.

Two boys on the steps ran quickly into the house.

1. *How many* boys ran?
2. *Who* ran?
3. *What* two boys ran?
4. What did the boys *do*?
5. *How* did the boys run?
6. *Where* did the boys run?

In answering these questions we have subdivided the sentence into six parts, as follows:

1 2 3 4 5 6
(Two) (boys) (on the steps) (ran) (quickly) (into the house).

Subdivide the following sentence into parts according to the questions given below:

Winds from the sea blew steadily toward the land for many days.

1. What blew?
2. What winds blew?
3. What did the winds do?
4. How did the winds blow?
5. Where did the winds blow?
6. How long did the winds blow?

EXERCISE 1

In the following sentences divide the subject from the predicate by a vertical line, and give the subdivisions in each:

1. Our friends have gone to the city to visit.
2. All volcanoes have craters at their summits.
3. A forest ranger was going through the woods two days afterwards.
4. The principal conquests of the Romans were achieved under the republic.
5. The robins wholly vanished from my garden a few years ago.
6. The various waters, issuing from the gravel, had run into a hollow.
7. A pretty young girl came along with a tripping pace.

CHAPTER II

RELATIONS OF SUBDIVISIONS

Examine the subdivisions in the following sentences, noting carefully what is told by each:

(Several) (men) (from the factory) (climbed) (hurriedly) (to the roof) (to extinguish the blaze).

Notice that each part answers some question in relation to some other part, as follows:

1. "Several" tells how many *men.*
2. "from the factory" tells what *men.*
3. "men" tells who *climbed.*
4. "climbed" tells what the *men* did.
5. "hurriedly" tells how they *climbed.*
6. "to the roof" tells where they *climbed.*
7. "to extinguish the blaze" tells why they *climbed.*

In the following sentences state the work or function of each subdivision:

1. (The elders) (of the city) (come) (to the field) (on horseback) (to behold the exercise).
2. (The child) (had closed) (its eyes) (by this time).
3. (The old) (gentleman) (had shut) (the house door) (with a great bang).
4. (A man) (standing at the gate) (caught) (the horse) (by the bridle).

NOTE:—When one part of a sentence is an explanation of another part, it is said to be **related** to that part.

EXERCISE 2

Give the subdivisions of the subject and the predicate of each of the following sentences, and state to what each subdivision is related:

1. His friends were carrying him to shelter.
2. Two boys coming from school ran quickly into the house to tell us.
3. One cold night an Arab sat in his tent.
4. The old woman made a fire on the hearth.
5. Trees standing beside the way threw long shadows over the lawn.

Chapter III

BARE SUBJECT AND BARE PREDICATE

Examine the subdivisions in the following sentence, noting what parts may be omitted without destroying the statement:

(Large) (flags) (on the roof) (waved) (slowly) (in the breeze).

Notice that, even when all these subdivisions except two—"flags" and "waved"—are omitted, a statement still remains.

Notice, further, that one of these essential parts, "flags", is in the subject, and that the other, "waved", is in the predicate of the sentence.

Divide the following sentences into subject and predicate, and point out the essential part in each:

1. (Messengers) (from the camp) (came) (to the city) (to report the battle).
2. (Small) (birds) (among the trees) (sang) (sweetly) (every morning).

A subdivision, such as "Messengers" or "birds", which forms the essential part of the subject, is called the **bare subject.**

A subdivision, such as "came" or "sang", which forms the essential part of the predicate, is called the **bare predicate.**

Note:—Sometimes the subject or the predicate consists of the essential part only, and sometimes both the subject and the predicate consist of the essential part only, for example:

1. A small boy *entered.*
2. *Boys* were playing on the streets.
3. *Birds* *fly.*
4. *Fire* *burns.*

EXERCISE 3

Divide the following sentences into subject and predicate, and point out the bare subject and the bare predicate in each:

1. The sullen clouds scud across the sky.
2. Little Harry hit the dog on the head with a stick.
3. The cries of the lonely child grew clearer.
4. A friend of his entered the room at that moment.
5. The difficulties of the work increased.

Chapter IV

COMPLETE AND INCOMPLETE VERBS

Compare the assertions made by the verbs in the following pairs of sentences:

1. The man *came* slowly up.
2. The boy *hit* the dog.

1. The soldier *rested* until morning.
2. The child *became* sick.

Notice that the verbs "came" and "rested", in the first sentences, would each make a complete assertion about the person represented by the subject without the addition of other words.

Notice also that the verbs "hit" and "became", in the second sentences, require the added words, "the dog" and "sick", in order to make a complete assertion.

In each of the following examples notice whether the verb would make a complete or an incomplete statement if used alone in the predicate:

1. The boys *ran* to school.
2. The child *seems* quiet.
3. The little girl *tore* her dress.
4. The children *slept* until morning.
5. His books *were* in the desk.
6. The men *departed* on the next train.

Verbs such as "ran", "slept", and "departed", which, without the addition of other words, make complete statements, may be called **complete verbs.**

Verbs such as "seems", "tore", and "were", which do not in themselves make complete statements, may be called **incomplete verbs.**

That the incomplete verbs are of two very different kinds, will be shown in the next Chapter.

EXERCISE 4

Classify the bare predicates or verbs in the following sentences as complete or incomplete:

1. The man became angry.
2. The sun rises in the east.
3. This book is very old.
4. The man returned to the city.
5. The ball broke the window.
6. Our friends smiled at his words.
7. The day was exceedingly fine.
8. The child uttered a cry.

Chapter V

OBJECTS AND COMPLETIONS

Compare carefully the incomplete verbs and the completing parts in the following sentences:

1. The boy broke the stick.
2. The boy is honest.
3. The boy is a student.

Notice in the first sentence:

1. That the incomplete verb "broke" represents the boy as acting or as doing something.

2. That the completing words "the stick" represent the thing upon which the boy acts.

On the other hand, notice in the second and third sentences:

1. That the incomplete verb "is" does not represent the boy as acting.

2. That the completing words, "honest" and "student", describe the boy.

Point out the completing word or words in each of the following sentences, and state whether they represent something acted upon, or whether they describe the person or the thing denoted by the subject:

1. Squirrels eat nuts.
2. The boy hit the little dog.
3. The river is deep.
4. The post-office is a fine building.
5. The children seem quite happy.

As has already been shown in the lessons on Composition, (p. 69), a completing word or group of words, such as "nuts" or "the little dog", which stands for the person or the thing upon which an action is performed, is called an **object.**

A completing word or group of words, such as "deep" or "a fine building", which modifies the meaning of the subject, is called a **completion**; and, because it describes the person or the thing denoted by the subject, it is usually called the **subjective completion.**

EXERCISE 5

A

Point out the completing part, if any, in each of the following sentences, and tell whether it is an object or a subjective completion:

1. The teacher collected the exercises.
2. The ball struck a child.
3. The soldiers were heroes.
4. The boys play games in the evening.
5. Mary, close the door.
6. The children walk in the garden.
7. Our friend became sick on the train.
8. The garden is beautiful.
9. Children, bring your exercises to school to-morrow.
10. Are you hungry?

B

Add suitable completing words to the following, and tell whether they are objects or subjective completions:

1. This man is .....
2. My father saw .....
3. Did you tear .....
4. The boys broke .....
5. Is the weather .....
6. This pencil seems .....
7. This pupil brought .....

An object of a verb may be defined as a word or a group of words completing its meaning and denoting the person or the thing that the action expressed by the verb is exerted upon.

A subjective completion may be defined as a word or a group of words completing a verb and describing the person or the thing denoted by the subject.

Chapter VI

MODIFIERS

I. MODIFIERS OF THE SUBJECT

Compare the subjects in each of the following groups of sentences, noting carefully the function of the italicized parts:

1. Men pay their debts.
2. *Honest* men pay their debts.

1. Books are used by the class.
2. *Small* books are used by the class.

1. Flags waved in the breeze.
2. *Large* flags *on the roof* waved in the breeze.

In the subject of the second sentence of each group, in addition to the bare subjects, "Men", "Books", and "Flags", we find other words, "Honest", "Small", "Large", and "on the roof", joined to the bare subjects.

Notice concerning these parts added to the bare subject:

1. They describe the persons or the things denoted by the bare subject.
2. They thus modify the meaning of the bare subject.

In the following sentences point out the words or the groups of words which modify the meaning of the bare subject:

1. The glittering sword of the soldier descended.
2. Several herds of cattle were in the fields.

Parts of the complete subject, such as "The glittering", "of the soldier", etc., which are joined to the bare subject to modify its meaning, are called **modifiers of the subject.**

EXERCISE 6

In each of the following sentences divide the complete subject into bare subject and modifier or modifiers:

1. My good friend did not come. 2. The crowds on the bank scattered. 3. A hurried cry from overhead may reveal the presence of the birds. 4. Through hundreds of miles these two rivers pursue their parallel courses. 5. Suddenly the southern river bends toward the north. 6. From every window gleamed a line of bayonets. 7. Several squadrons of gray-coated dragoons moved up to support them. 8. For an instant a dense group collected around the ball.

II. MODIFIERS OF THE PREDICATE

Subdivide the predicates in the following groups of sentences, noting carefully the work or function of the italicized parts:

1. The bell rang.
2. The bell rang *at nine o'clock.*

1. The boy picked berries.
2. The boy picked berries *yesterday.*

1. The child became sick.
2. The child became sick *after dinner.*

Notice the complete predicates in the first sentence of each group—the verb "rang" is a verb of complete predication, the verb "picked" is completed by the object "berries", and the verb "became" by the completion "sick", which modifies the subject.

Notice, therefore, concerning each italicized part in the second sentence of each group:

1. It is not needed to complete the meaning of the bare predicate or verb.

2. It modifies the meaning of the predicate.

Words or groups of words, such as "yesterday", "at nine o'clock", and "after dinner", which are not necessary to complete the verb, but merely modify the meaning of the predicate, are called **modifiers of the predicate.**

EXERCISE 7

A

Divide the predicates in the following sentences so as to show the objects, the subjective completions, and the modifiers of the predicate:

1. The boy hit the cat with a stone.
2. Our friend is sick in Toronto.
3. The train departed before our arrival.
4. The servant opened the door at our approach.
5. The air seems fresh to-day.
6. My brother returned to Hamilton on the evening train.
7. I received his letter on the same day.

B

Add one completing part (an object or a subjective completion) and one modifying part to each of the following incomplete predicates:

1. The weather was .....
2. We saw .....
3. John broke .....
4. The flowers are .....
5. My friend sent .....

III. MODIFIERS OF THE OBJECT

Compare the objects in the following groups of sentences, noting especially the work or function of the italicized words:

1. Boys read books.
2. Good boys read *good* books.

1. We saw flocks.
2. We saw *large* flocks *of birds.*

From these examples we learn that, like the complete subject, the complete object may often be divided into two parts—**the bare object,** and **the modifier or the modifiers of the bare object.**

EXERCISE 8

Point out the objects in the following sentences, and divide them, if possible, into bare objects and modifiers:

1. I gave two large oranges.
2. They paid the hired man.
3. I heard a good story.
4. She bought a new coat.
5. Buy a little food.
6. Have you any better pens?
7. The boy bought candy.
8. She saw her two brothers on the wall.

ANALYSIS OF SENTENCES

Thus far we have learned that a sentence may be composed of only two parts—subject and predicate—or that it may be composed of several parts, as follows:

Bare Subject
Modifiers of the Subject
Bare Predicate or Verb
Subjective Completion of the Predicate
Object
Modifiers of the Object
Modifiers of the Predicate

When we divide a sentence into its various parts and name them in order, we are said to **analyse** the sentence.

MODELS

1. Three boys in our class were absent to-day.
2. The settler grasped the little child in his arms.

SENTENCE 1

Subject..... boys
Modifiers of Subject..... (1) Three (2) in our class
Verb..... were
Subjective Completion..... absent
Modifier of Predicate..... to-day.

SENTENCE 2

Subject..... settler
Modifier of Subject..... The
Verb..... grasped
Object..... child
Modifiers of Object..... (1) the (2) little
Modifier of Predicate..... in his arms.

EXERCISE 9

Analyse the following sentences according to the models given:

1. The sick man knows the physician by his step.
2. These flowers are beautiful in the morning.
3. The sick child seems stronger to-day.
4. My brother was a prisoner for two years.
5. She spent a very pleasant hour with the children.
6. The weather became cold after sunset.
7. Remember thy Creator in the days of thy youth.

CHAPTER VII

THE COMPLEX SENTENCE

Examine the structure of the following sentences:

1. The man by whom it was done could not be found.
2. The hind feet of the beaver have a thin skin between the toes.
3. He looked round for me as he left the room.
4. A wicked old fairy who had not been invited came in when the feast was ready.
5. The victory of Trafalgar was celebrated with the usual forms of rejoicing.

It was shown in a previous Chapter that a sentence such as (1), (3), or (4) above, whose subject or predicate contains a dependent statement, is called a **complex** sentence, and also that a sentence such as (2) or (5) above, which consists of but a single statement, is called a **simple** sentence.

EXERCISE 10

A

Classify the following sentences as simple or complex. Point out the dependent statements, and give their relation.

1. All men knew that his heart was kind. 2. The sailors whom he had taken on board were troublesome. 3. Another ship coming from China crossed him on the way. 4. I remained till one was built. 5. He met an old servant who had been born on the nobleman's estate. 6. He told me that this bridge was very old. 7. The guard-room near the gate presented the same hostile front. 8. These hidden pitfalls were set very thick at the entrance to the bridge. 9. I sat down upon the grass to recover myself from my fatigue.

B

Change the following simple sentences to complex by adding dependent statements to the subject:

1. The book..... has been lost.
2. A tree.....blew down.
3. The day..... was very cold.
4. The story..... was very interesting.
5. Every one..... felt sorry for him.

C

Change the following simple sentences to complex by adding one or more dependent statements to the predicate:

1. Our friends knew.....
2. The train had gone.....
3. I gave the man the letter.....
4. We were very cold.....
5. The man will go.....
6. They heard last night.....
7. We had a good time.....

ANALYSIS OF COMPLEX SENTENCES

A complex sentence is to be analysed in the same manner as a simple sentence, as follows:

MODEL

The men *who were guarding the port* built large fires *because they feared a surprise.*

Subject..... men
Modifiers of the Subject.. (1) The, (2) who were guarding the port
Verb.....built
Object..... fires
Modifier of the Object... large
Modifier of the Predicate. because they feared a surprise.

EXERCISE 11

Analyse the following complex sentences according to the model given above:

1. The man to whom this was addressed strongly objected. 2. Say that I will do it. 3. While I was thus musing, I cast my eyes toward a rock that was not far distant. 4. As they went up, the glen grew narrower. 5. When the day dawned, we saw what was going on below. 6. The rich heiress whom he wished to marry lived in Italy. 7. Tom's heart beat fast as he came under the tree.

CHAPTER VIII

THE COMPOUND SENTENCE

Examine the statements in the following sentences, and decide in each case whether the statement is independent or dependent:

1. His waistcoat was of gosling green, and his sisters had tied his hair with ribbon.
2. My grandsire drew a good long-bow at Hastings, and I trust not to dishonour his memory.
3. The old maps which the navigators of the sixteenth century formed, played strange pranks with the geography of the new world.
4. The heat melts the snow from the lower hills, but the higher parts remain covered.
5. The wreck was cut away, the ship was cleared, and her head was turned to the sea.

Notice in sentences (1), (2), (4), and (5) that none of the statements are dependent. We saw in a previous Chapter that when a sentence consists of two or more statements or clauses which are all independent, the sentence is called a **compound** sentence.

The second statement in a compound sentence is often abbreviated, for example:

The child thought of his father and (the child) was preparing to quit the ravine.

NOTE:—It has also been shown that a statement which forms a part of a complex or of a compound sentence, is usually termed a **clause**. In a complex sentence it is called a **subordinate** clause when it is a dependent statement, and a **principal** clause when it is an independent statement.

EXERCISE 12

Examine the following sentences, and tell whether they are simple, complex, or compound:

1. The coast-line was tolerably accurate, but the centre of America was represented as a vast inland sea. 2. These wise beavers know that they must have a store of food for winter. 3. The bark of these logs supplies them with

food. 4. We hastened on board and set sail with all possible speed. 5. His comrade bent to lift him, but the spark of life had fled. 6. The number of those who are naturally foolish is exceedingly great. 7. I am glad that you have so good a memory. 8. The night was closing in, and with the night came the cold. 9. The man hardly dared to look out of the window. 10. Turn now your faces homeward, brave Canadians.

Chapter IX

SUBORDINATE CLAUSES AND PHRASES

Compare the italicized parts in each of the following groups of sentences:

1. *Honourable* men pay their debts.
2. Men *who are honourable* pay their debts.
3. Men *of honour* pay their debts.

1. He came *then.*
2. He came *when he was called.*
3. He came *at that time.*

1. *Exercise* benefits you.
2. *What you are doing* benefits you.
3. *To take exercise* benefits you.

In the first sentence in each group we find a single word, "Honourable", "then", "Exercise", forming some part of the sentence.

In each of the second sentences we find a subordinate clause taking the place of, and having the same value as, the single word.

In each of the third sentences we find a group of words, "of honour", "at that time", "To take exercise", which does the same work in the sentence as the single word, as follows:

"Of honour" takes the place of "Honourable" and modifies "men".

"At that time" takes the place of "then" and modifies "came".

"To take exercise" takes the place of "Exercise" and is the subject of "benefits".

Notice concerning these groups, "of honour", "at that time", "To take exercise":

1. They are not subordinate clauses, since they are not composed of a subject and a predicate and, therefore, do not make a statement.

2. They are each used in the sentence with the value of a single word.

As was stated in a previous lesson, a group of words such as "of honour", "at that time", "To take exercise", which does not make a statement and is used with the value of a single word, is called a **phrase.**

EXERCISE 13

Examine the italicized groups of words in the following sentences, and state whether they are phrases or subordinate clauses, giving reasons in each case:

1. Bands *of Loyalists* came *by land.*
2. Thank God, I *have done* my duty.
3. *When thou comest there,* throw my sword *in that water.*
4. Then the soldier took his spear *in both his hands.*
5. *As we sail on,* we come *to the China Sea.*
6. *With unabated fury* the noble troopers dashed *at their enemy.*
7. He *that had received one talent* digged *in the earth,* and hid his lord's money.
8. They quite understood *what he meant.*

Chapter X

GRAMMATICAL VALUES OF SUBORDINATE CLAUSES

Compare the uses of the italicized parts in the following pairs of sentences:

1. *Bread* is sufficient.
2. *What you sent* is sufficient.

1. They have *apples.*
2. They have *whatever they want.*

1. The man is a *soldier.*
2. The man is *what he seems.*

In the first sentences a noun is used as subject, object, and subjective completion, respectively, while in the second sentences a clause is in each case put in place of the noun.

In the following sentences point out any clauses that have the value of nouns:

1. I heard what he said.
2. Whatever they left was put in the desk.
3. We know who did it.

Clauses such as "what he said", etc., which have the value of nouns, are called **noun clauses.**

EXERCISE 14

Point out the noun clauses in the following sentences, and give the function and the relation of each:

1. He thought that the schoolmaster's ways were not so very disagreeable. 2. The boy is often what might be called a pest. 3. He did not know that the owner had departed. 4. What seemed warm to her was cold to the

child. 5. Who I am my parents know. 6. This accident was what upset all our plans. 7. How the builders put them into their places is a question. 8. The leaf tells us what kind of plant it is.

Compare carefully the italicized modifiers in each of the following pairs of sentences:

1. *Honest* boys will succeed.
2. Boys *who are honest* will succeed.

1. *Old* books are often valuable.
2. Books *that are old* are often valuable.

1. We admire a *brave* boy.
2. We admire a boy *who is brave.*

In the first sentence in each group we have an adjective, "Honest", etc., modifying a noun, while in the second sentence we find a clause, "who are honest", etc., modifying the noun.

In the following sentences point out the clauses that modify nouns or pronouns:

1. Little girls that cut their own hair should be reproved.
2. Suddenly came a sound that threw the doe into a panic of terror.
3. He gave the dog a blow which killed it.
4. The soldiers stopped those whom they met.
5. They that sow in tears shall reap in joy.

A clause used to modify a noun or a pronoun is called an **adjective clause.**

Compare the italicized modifiers in each of the following pairs of sentences:

1. He came *yesterday.*
2. He came *when you were away.*

1. The man is *much* better.
2. The man is better *than he was.*

1. The letter came *much* sooner.
2. The letter came sooner *than she expected it.*

Notice that in the first sentence of each group an adverb modifies a verb, an adjective, and an adverb, respectively, while in the second sentence a subordinate clause takes the place of the adverb.

Point out the clauses in the following sentences, and tell whether they modify verbs, or adjectives, or adverbs:

1. As she approached, she saw a boy with a rifle.
2. She ran to the fort as quickly as she could.
3. The weather is colder than it was yesterday.
4. Did you find the book where you were looking?
5. The boys moved so slowly that we soon caught up to them.

A clause used to modify a verb, an adjective, or an adverb is called an **adverb clause.**

EXERCISE 15

In the following exercise classify the subordinate clauses as adjectives or adverbs:

1. He thought of the fun that he had planned for that day. 2. The boy tugged at the colt till he got him back. 3. He is everything that a soldier should be. 4. He

caught sight of a dark form as it darted past. 5. As he went along by the canal, he pulled the flowers which he admired. 6. Those who could swim jumped into the water. 7. We trod lightly upon the straw, because it had soft mud under it. 8. They had not gone far when they passed by a field. 9. This is the time when the lilies bloom.

EXERCISE 16

Classify the subordinate clauses in the following exercise as noun, adjective, or adverb clauses:

1. The very first object that met his eyes was the wretched prisoner. 2. When the ship was finished, the fifty heroes came to look at her. 3. Now is a time which will never return again. 4. There was ample room, as we had lowered the mast. 5. As he saw that nobody was looking, he gave her a five-cent piece. 6. They found that it was the stormiest ocean that they had ever crossed. 7. After I had finished it, he asked me where I was going to school. 8. They stood so motionless that they might have been taken for statues.

CHAPTER XI

ANALYSIS BY CLAUSES

When we divide a sentence into the various clauses of which it is composed and state the value of each, we are said to be giving the analysis of the sentence by clauses.

SENTENCES

The little boy looked around in vain. The pain became harder to bear, but the boy moved not. Tears rolled down his cheeks, as he thought of his little bed where he might now be sleeping so soundly.

MODEL FORMS OF ANALYSIS

SENTENCE 1

The little boy looked around in vain.
A simple sentence, assertive.

SENTENCE 2

The pain became harder to bear, but the boy moved not.
A compound sentence.

Clause 1. The pain became harder to bear.
An independent clause, assertive.

Clause 2. The boy moved not.
An independent clause, assertive.

SENTENCE 3

Tears rolled down his cheeks, as he thought of his little bed where he might now be sleeping so soundly.
A complex sentence.

Clause 1. Tears rolled down his cheeks.
A principal clause, assertive.

Clause 2. As he thought of his little bed where he might now be sleeping so soundly.
An adverb clause modifying the verb "rolled".

Clause 3. Where he might now be sleeping so soundly.
An adjective clause modifying the noun "bed".

EXERCISE 17

Write out the analysis of the following sentences by clauses:

1. As they were thus discoursing, they discovered some thirty windmills that are in that plain.

2. A peculiar melancholy reigns over the aisle where Mary lies buried. The light struggles dimly through windows darkened by dust. The greater part of the place is in deep shadow, and the walls are stained and tinted by time and weather.

3. I had been often told that the rock before me was the haunt of a spirit, and that several persons had been entertained with music.

Chapter XII

GRAMMATICAL VALUES OF PHRASES

ADJECTIVE AND ADVERB PHRASES

Compare the italicized parts in each of the following groups of sentences:

1. *Kind* children love animals.
2. Children *of a kind nature* love animals.

1. They heard a *childish* cry.
2. They heard the cry *of a child.*

1. We own the *distant* house.
2. We own the house *in the distance.*

In each of the first sentences of these groups we find an adjective, "Kind", "childish", "distant", modifying a noun. In the second sentences of these groups we have the phrases, "of a kind nature", "of a child", "in the distance", taking the places of the adjectives and modifying the nouns, as follows:

"of a kind nature" modifies the noun "Children".
"of a child" modifies the noun "cry".
"in the distance" modifies the noun "house".

Point out the phrases in the following sentences, and tell what they modify:

1. The ice upon the trees was beautiful.
2. The road up the pass was steep.
3. The book on the desk is larger.
4. Exercises in archery closed the sports.
5. We descended the slope of the mountain.

A phrase such as "upon the trees", "up the pass", etc., which modifies a noun or a pronoun, is called an **adjective phrase.**

Compare the modifiers of the verb in each of the following pairs of sentences:

1. He came *quickly.*
2. He came *in haste.*

1. The man sat *here.*
2. The man sat *on this bench.*

1. He walked *away.*
2. He walked *from the room.*

In the first sentence of each group we have an adverb modifying a verb, while in the second sentence a phrase is made to take the place of the adverb and modify the verb, as follows:

"in haste" modifies the verb "came".
"on this bench" modifies the verb "sat".
"from the room" modifies the verb "walked".

A phrase is also frequently used like an adverb to modify an adjective, for example:

1. She carried a heart heavy *with sorrow.*
2. We found the boys ready *for the sport.*

When a phrase is used like an adverb, to modify a verb or an adjective, it is called an **adverb phrase.**

EXERCISE 18

A

Point out the adjective phrases and the adverb phrases in the following sentences, and tell what they modify:

1. The gentleman with a kind face took the child to his home. 2. Now fades the glimmering landscape on the sight. 3. One moment of surprise succeeded the entrance of the stranger. 4. We have a land rich in minerals. 5. He put it into his mouth and swallowed it in a hurry. 6. The time for the execution was at hand. 7. Why comes the flower upon the plant? 8. He was a boy favoured by all. 9. Thirsty with heat I rushed into the lake. 10. The bark of these trees supplies them with food. 11. They looked at the lake with amazement. 12. By this time the evening sun streamed in full splendour over the black clouds.

B

Add suitable phrases to the italicized words in the following exercises, and state in each case the grammatical value of the added phrase:

1. The woman *took* a loaf.
2. The boy took a large *piece.*
3. The *passage* was very difficult
4. The men suddenly *halted.*
5. The *light shone* brightly.
6. *Some* were *ready.*

EXERCISE 19

Point out the adjective phrases and clauses, and the adverb phrases and clauses in the following sentences, and tell what each modifies:

1. The aldermen of the city met in the city hall. 2. The club-moss which grows on heaths is one of these.

3. She noticed on his finger the ring which she had given him. 4. On a sudden an event happened which decided the victory. 5. Three wives sat up in the lighthouse tower, and they trimmed their lamps as the sun went down. 6. Crows are tenacious of life. 7. A look of intense delight broke over her countenance. 8. The house still remained where it was. 9. When the bugle sounded, the little garrison retired to rest.

Chapter XIII

THE PREPOSITION

Classify the phrases in the following sentences, and examine carefully the italicized word in each phrase:

The book *on* the desk is torn.
The book *beside* the desk is torn.
The book *under* the desk is torn.

Notice concerning these italicized words:

1. Each helps to form an adjective phrase.

2. Each connects the noun "desk" within the phrase to the word "book" which the phrase modifies.

3. Each tells the relation existing between the two objects, "book" and "desk", that is, whether the book is *on, beside,* or *under* the desk.

Examine also the italicized word in each of the following phrases:

1. I went *to* him.
2. I went *with* him.
3. I went *from* him.

Notice concerning these words:

1. Each helps to form an adverb phrase.

2. Each connects the pronoun "him" within the phrase to the verb "went", which the phrase modifies.

3. Each shows the relation of the person denoted by "him" to the action denoted by "went", that is, whether my going was *to, with,* or *from* him.

As has been stated in a previous lesson, a word such as "to", "with", and "from", which joins a noun or a pronoun in a phrase to another word and shows the relation between the notions they express, is called a **preposition.**

NOTE 1:—The noun or the pronoun used with the preposition to make up a phrase is called the **object** of the preposition.

NOTE 2:—Like the other parts of speech, the preposition may sometimes occur as a phrase, for example:

1. They spoke *about* the game.....preposition
2. They spoke *in regard to* the game..preposition phrase
3. The boys went *into* the house.
4. The boys went *out of* the house.

EXERCISE 20

Point out the prepositions in the following sentences, and state definitely what words are connected by each. Tell also the kind of phrase each helps to form:

1. He spoke below his breath. 2. Fond Memory brings the light of other days around me. 3. She by her spells cast a deep sleep upon the dragon. 4. He pressed the end of the boat-hook against the gunwale. 5. The sound of the report rolled up the river. 6. The crowds on the bank rush along the shore. 7. They shouted at the top of their voices to those in the boat. 8. After the usual wait, he reappears in another part of the lake. 9. I took him upon my back and carried him over the brook. 10. The wagon is ready for us.

Chapter XIV

THE CONJUNCTION

In a previous lesson (page 67) it has been shown that a **conjunction** is a word used to join words, phrases, or clauses used in the same way in a sentence; or to join a subordinate clause to some part of another clause.

EXERCISE 21

Point out the conjunctions in each of the following sentences, mentioning in each case whether the conjunction introduces a subordinate or an independent clause:

1. He completed the work as he had been directed. 2. The weather is warmer than it was last week. 3. I wished for the wings of an eagle that I might fly away to those happy lands. 4. I asked him why he sat so still. 5. I stooped that he might get off. 6. The bully inquired whether he had anything to say for himself. 7. He moved as he spoke, and the creature followed him. 8. Try to subdue him if you like, but you will tire yourself to no purpose. 9. The sentinel told me that he heard voices from the river. 10. The boys ran quickly, yet they could not catch him. 11. Before I could prevent him, his hand was upon the door.

EXERCISE 22

Tell whether the italicized words in the following sentences are prepositions or conjunctions, and why:

1. Theirs was no hideous *or* unnatural rage. 2. The rabbit lifted his head *with* a quick motion. 2. The master never gave him apples *or* cakes. 4. He chanted a melody loud *and* sweet. 5. His hard heart melted *at* the sight. 6. His voice seemed hard *and* severe. 7. My breath came *and* went. 8. Honour *and* shame from no condition rise.

9. The keeper came *under* the tree. 10. A new *and* stronger current of life flowed through him.

NOTE:—Like the other parts of speech, a conjunction may take the form of a phrase.

Examples:

1. All doubts were dispelled *as soon as* morning dawned.
2. I met Mary *as well as* Jane.

EXERCISE 23

Point out the conjunctions in the following sentences, and tell whether each connects a subordinate clause to some word or phrase in a principal clause, or joins together words, phrases, or clauses used in the same way in a sentence:

1. He passed by the town and out of the street. 2. You know that you have deserved death and that you must prepare for it. 3. My peril was less than you may think. 4. They must stop here, since it is impossible to go farther. 5. If I live and reign, these laws shall be improved. 6. He waited patiently until the queen had done. 7. My heart shall neither fail me nor seduce me. 8. This severity vexed him as well as the rest of us. 9. As soon as the queen's passion gave an opportunity, he replied. 10. Your friend is calling for you, nor will he cease till you come.

CHAPTER XV

DIFFERENT GRAMMATICAL USES FOR THE SAME WORD

Compare the uses of the italicized words in each of the following groups of sentences:

1. *Iron* is heavy.
2. The *iron* wedge is broken.
3. They *iron* the clothes on Tuesday.

1. He came *before* I left.
2. He came *before* dinner.

Notice that the word "iron" is used above with three different grammatical values, being a noun in the first sentence, an adjective in the second, and a verb in the third.

In like manner, the word "before" is a conjunction in the first sentence and a preposition in the second. Thus we see that, by changing the use of any word in the sentence, we also change its grammatical value. The grammatical value of any word depends, therefore, upon the way in which it is used in the sentence.

EXERCISE 24

State the part of speech of the italicized words in the following pairs of sentences:

1. Put *this* on the desk.	*This* book is torn.
2. I have a *better* pen.	This pen writes *better*.
3. The *soil* is good.	Children often *soil* their clothes.
4. He came *for* a book.	Do not go, *for* the day is cold.
5. He *looks* much better.	His *looks* deceived us.
6. They *whip* up the horses.	The *whip* lies on the ground.

EXERCISE 25

1. *Compose sentences, using each of the following words as a noun, and as a verb:*

cost, paint, play, visit.

2. *Compose sentences, using each of the following words as a pronoun, and as an adjective:*

each, other, some, this, what.

3. *Compose sentences, using each of the following words as an adverb, and as a preposition:*

above, before, by, near, under, within.

Chapter XVI

SUMMARY

We have now divided the various words composing sentences into seven classes, as follows: nouns, pronouns, verbs, adjectives, adverbs, prepositions, and conjunctions. These seven classes of words are usually spoken of as the seven **Parts of Speech,** because they are used in forming the various divisions of a sentence.

The seven parts of speech may be classified as follows:

1. The *three principal parts of speech*—the Noun, the Pronoun, and the Verb.

These are called the principal parts of speech because they are used in forming the two essential parts of a sentence—subject and predicate.

2. The *two modifying parts of speech*—the Adjective, and the Adverb.

3. The *two connecting parts of speech*—the Preposition, and the Conjunction.

The Parts of Speech are the classes into which words are divided according to their uses in the sentence.

Note:—The interjection is not regarded as a part of speech, since it does not form a subdivision of either the subject or the predicate of a sentence.

EXERCISE 26 (REVIEW)

A

Classify all the words in the following sentences:

1. On the south side of the strait is Labrador. 2. The wind rose again, and the boat drifted in toward the bank. 3. The captain looked grim but said nothing. 4. He hurriedly dressed himself and obeyed. 5. The hills and leafless forests slowly yield to the thick-driving snow.

6. Waves leap up in all directions, as the river hurls itself through some narrow gorge. 7. It expands as it rises, because the pressure of the air becomes less.

B

Point out the adverbs, the prepositions, and the conjunctions in the following sentences:

We waited and waited until an hour had passed, and then concluded that our friend was either dead or had gone out, as he gave no sign of his presence.

The years of my youth and hopes of my manhood are stored away in the vaults; and I know that I shall find everything elegant, beautiful, and convenient when I come into possession.

I wandered into it at noontide, when all nature is particularly quiet, and was startled by the roar of my own gun, as it broke the Sabbath stillness around, and was prolonged and reverberated by the angry echoes. If ever I should wish for a retreat from the world and its distraction, I know of none more suitable than this little valley.

PART II

CLASSIFICATION OF THE PARTS OF SPEECH

Chapter XVII

THE NOUN

In our study of the parts of speech in the lessons in Composition, we learned that a noun is the name of some object, for example:

John, book, Toronto.

But nouns also frequently name actions, conditions, or qualities, for example:

We heard a *shout.*
He died of *starvation.*
Strength and *beauty* are admired.

EXERCISE 27

Point out the nouns in the following sentences, and tell what is named by each:

1. The misery of the man was great.
2. Famine is worse than the sword.
3. Our early walk gave us an appetite.
4. John did not like the taste of the apples.
5. The speed of the train was very great.
6. We heard the puff of the engine in the distance.
7. The sickness of the horse caused a delay.
8. The talking of the children was tiresome.

CLASSIFICATION OF NOUNS ACCORDING TO SEX OF OBJECTS NAMED

Examine the italicized nouns in the following sentences, stating in each case whether the noun signifies that the object named belongs to a particular sex:

The *woman* carried the little *girl.*
The *servant* carried the *child.*
James has a new *book.*
The *lioness* attacked a *man.*

Nouns such as "woman", "girl", "James", or "lioness", which denote the sex of the object named, are called **gender**-nouns.

Nouns such as "servant", "child", or "book", which do not denote or mark sex, or which do not denote a definite sex, are called **neuter**-nouns. That is, the noun "book" is the name of an object having no sex, and the nouns "servant" and "child" are applied to persons of either sex.

State the sex denoted by each of the following gender-nouns:

1. My *father* saw the *count.*
2. My *mother* met the *countess.*

1. The *duke* went to the *king.*
2. The *duchess* came from the *queen.*

Nouns such as "father", "count", "duke", and "king", which denote male beings, are called **masculine** gender-nouns.

Nouns such as "mother", "countess", "duchess", and "queen", which denote female beings, are called **feminine** gender-nouns.

The distinction of gender-nouns as masculine nouns and feminine nouns, according to the sex of the object named, is called **gender.**

Nouns are, therefore, classified as follows:

Nouns { 1. Gender-nouns { 1. Masculine Gender-nouns; 2. Feminine Gender-nouns
2. Neuter-nouns }

EXERCISE 28

State the gender of each of the following nouns:

Husband, heroine, baron, son, princess, niece, emperor, nun, Paul, man-servant, master, landlady, prophet, lass, girl.

MODES OF SHOWING GENDER

Note the manner in which sex is indicated in the following pairs of gender-nouns:

1. boy, girl
2. king, queen

1. count, countess
2. hero, heroine

1. he-goat, she-goat
2. landlord, landlady

From these examples we notice that a distinction of sex is indicated by gender-nouns in three different ways:

1. By the use of a different word for each gender-noun —boy, girl, etc.

2. By deriving a feminine gender-noun from the masculine by means of an ending or suffix—count, countess, etc.

3. By compounding "he" and "she", or a pair of gender-nouns, with another word.

Chapter XVIII

THE VERB

I. CLASSES ACCORDING TO MEANING

Contrast the meaning expressed by the bare predicates or verbs in each of the following pairs of sentences, noting what each tells about the person denoted by the subject, or to what extent it describes the person:

1. The girl *blushed.*
2. The girl *was* shy.

1. The man *slept.*
2. The man *seemed* awake.

1. I *heard* music.
2. I *am* a musician.

In the first sentence of each group the verb "blushed", etc., describes the person denoted by the subject, by pointing out some action or state belonging to that person. The verb attributes blushing to the girl, or describes her as a blushing girl, etc.

In the second sentence of each group the verb "was", etc., does not describe or point out any attribute in the person denoted by the subject. This is done by the completion "shy", etc. The verb, therefore, merely joins the descriptive or attribute word "shy", etc., to the subject.

Examine the verbs in the following sentences, and decide in each case whether the verb indicates some attribute in the person or the thing denoted by the subject, or whether it merely joins a descriptive word to the subject:

1. The colony thrived for a long time.
2. At last the daylight came.
3. We are Canadians.
4. The sentries paced their weary rounds.
5. This man is a robber.
6. The next moment they were safe.

A verb used like "are", "is", or "were", to join a descriptive or modifying word to the subject, is called a **copula** verb.

Compare also the nature of the actions asserted by the following pairs of verbs:

1. The men *departed* on the next train.
2. The child *tore* her dress.

1. The boy *came* up slowly.
2. The boy *hit* the dog.

Here the first verb in each group, in attributing action to the person denoted by the subject, makes a complete assertion, while the second has an object, "dress", or "dog", to complete the meaning of the verb.

Examine the verbs in the following sentences, and state in each case whether the verb asserts an action which is exerted upon some object, or whether the verb asserts an action which is not exerted upon any object:

1. The boy struck the ball.
2. The sun arose in the east.
3. Smoke ascended from the chimney.
4. I received your letter.
5. They make hats from the skins.

A verb such as "struck", "received", or "make", above, which asserts an action as being exerted upon some object, is called a **transitive** verb.

A verb such as "arose", or "ascended", which does not assert an action as being exerted upon any object, is called an **intransitive** verb.

Verbs may, therefore, be classified according to meaning as follows:

1. Copula Verbs
2. Transitive Verbs
3. Intransitive Verbs

EXERCISE 29

Classify the verbs in the following exercise as copula verbs, transitive verbs, or intransitive verbs:

1. The monkey was very funny. 2. The sparrow picked up a fine worm. 3. The boy plodded on. 4. The little fellow seemed sleepy. 5. The front door closed with a bang. 6. The bear is fond of honey. 7. The birds begin to sing again. 8. The room became very warm. 9. Down fell the cheese to the ground. 10. I did that when I was a boy.

II. VERBAL NOUNS OR INFINITIVES

Note carefully the grammatical values of the italicized words in the following sentences:

1. Children *study* lessons.
2. *Studying* is hard work.
3. *Studying* lessons is hard work.

In the first sentence "study" is a verb, having as object the noun "lessons". In the second sentence "Studying" is a noun, naming the thing spoken about. In the third sentence, also, the word "Studying" is a noun, but it also resembles a verb, since, like the word "study" in the first sentence, it takes as an object "lessons".

Compare in like manner the subjects in the following groups, noting especially the use of the italicized word in the second sentence of each:

1. Playing delights boys.
2. Playing *games* delights boys.

1. Reading is useful.
2. Reading *books* is useful.

1. Waiting is very tiresome.
2. Waiting *here* is very tiresome.

Notice also concerning the words "Playing", "Reading", and "Waiting":

1. They are nouns, since they name the things spoken about.

2. They resemble verbs, since they may be followed by objects or modifiers.

Point out any words in the following sentences which partake of the nature of both a noun and a verb:

1. Driving sheep is difficult.
2. He likes painting pictures.
3. He lives by mending shoes.
4. Saying a thing is not doing it.

Words such as "Driving", "painting", "mending", etc., which partake of the nature of both a noun and a verb, are called **verbal nouns** or **infinitives.**

Note the uses of the italicized parts in the following groups:

1. *Studying* is hard work.
2. *To study* is hard work.
3. To study *lessons* is hard work.

1. He dislikes *waiting.*
2. He dislikes *to wait.*
3. He dislikes to wait *here.*

Notice from these examples:

1. The verbal nouns or infinitives, "Studying" and "waiting", may be changed to "To study" and "to wait".

2. "To study" and "to wait" are also infinitives partaking of the nature of a verb and of a noun, since they may be followed by objects or modifiers, and are at the same time used as nouns in the sentence.

In some of the uses of the infinitive with "to", as in "To study", and "to wait", the "to" has ceased to have any meaning or grammatical value, and the infinitive with "to" may in such cases be regarded as a single word.

EXERCISE 30

A

Change the verbal nouns or infinitives in the following sentences to infinitives with "to":

1. Telling stories passes the time quickly. 2. I do not like travelling alone. 3. We intend going there to-morrow. 4. Seeing is believing. 5. Being praised pleases many. 6. He taught the children singing. 7. They like seeing the fire. 8. He purposes visiting us next week. 9. He began shouting at the top of his voice.

B

Point out the verbal nouns or infinitives in the following sentences, and give the function and the relation of each:

1. They have learned the proper method of interpreting this language. 2. We like to visit there. 3. Ploughing, fencing, sowing, and planting followed in quick succession. 4. They wish to finish it before going to bed. 5. I began to sing as I walked along. 6. Has the great chief forgotten to tell him? 7. To throw away their hurdles was the work of an instant. 8. He did not choose to leave them to so wretched a death. 9. I should like to have a chance of seeing the hall before the crowd begins to come in.

III. INFINITIVES—*continued*

Examine carefully the uses of the infinitives in the following sentences:

1. John came *to cut* the wood.
2. We are ready *to do* this.

1. Here is a knife *to cut* it.
2. The time *to do* this had passed.

In the first group the infinitives "to cut" and "to do", respectively, modify the verb "came" and the adjective "ready".

In the second group these infinitives respectively modify the nouns "knife" and "time".

Thus the infinitive with "to" may be used with the value of an adverb or an adjective.

Moreover, the infinitive without "to" may have an adverbial value, as in the sentence:

They helped him *study*.

Notice the forms of the infinitives in the following sentences:

1. He likes *reading* stories.
2. He likes *to read* stories.
3. He likes to sit and (to) *read* stories.
4. He did nothing except (to) *read*.

Notice from these examples that there are three infinitive forms, which are distinguished as follows:

1. The gerund....ending in *ing*, as—"reading".
2. The infinitive....with *to*, as—"to read".
3. The root infinitive....without *to*, as—"read".

NOTE 1:—The infinitive with "to" may be used as a noun, an adjective, or an adverb, for example:

He wanted *to see* them.
This is the time *to see* them.
He came *to see* them.

NOTE 2:—A gerund, like other nouns, may be used as the subject of a verb, or as a subjective completion, or as the object of a verb or a preposition, for example:

Doing nothing may be *doing* wrong.
He tried *sawing* wood for exercise.
He grew tired of *sawing* wood.

EXERCISE 31

Classify the infinitives in the following sentences as to form, and state the grammatical function and relation of each:

1. I need to go, but you need not go. 2. He was sorry to sell the colt. 3. He replied in French by declaring that he had been sent to relieve the guard. 4. They decided to give him an opportunity of proving his statement. 5. He does nothing but talk. 6. I have a book to read. 7. He was able to return in the morning. 8. She made no effort to renew the conversation. 9. He did not have the courage to go up. 10. I was glad to have the chance of helping them. 11. He succeeded in evading the Turks.

IV. VERBAL ADJECTIVES OR PARTICIPLES

Note carefully the uses of the italicized words in the following sentences:

1. The men *chop wood.*
2. The men *chopping* are his brothers.
3. The men *chopping wood* are his brothers.

In the first sentence "chop" is a verb, taking an object, "wood". In the second sentence "chopping" is an adjective, modifying the noun "men". In the third sentence we find this word "chopping", like the verb in the first sentence, taking an object, "wood".

Compare in like manner the subject modifiers in the following groups, noting the use of the italicized word in each:

1. The boy ***singing*** is very tall.
2. The boy singing the *song* is very tall.

1. The book *given* me was very beautiful.
2. The book given me *then* was very beautiful.

Notice also concerning the words "singing" and "given":

1. They are used as adjectives, since they modify the subject noun in each case.

2. They resemble verbs, since they may be followed by objects or modifiers.

Words such as "chopping", "singing", "given", which have the nature of both an adjective and a verb, are called **verbal adjectives** or **participles.**

EXERCISE 32

Point out the participles or verbal adjectives in the following sentences, and tell what they modify:

1. I passed a boy wearing an old coat. 2. They saw the fire blazing on the hearth. 3. He caught the lad stealing apples. 4. Tiles, wrought into a mosaic, form a pretty pavement. 5. Kneeling slaves offered to the honoured guests dishes laden with food. 6. In front was a foe thirsting for revenge. 7. He saw the two great beasts gliding toward the door. 8. The female panther fell in a heap, snarling furiously and striking with her paws.

V. CLASSES OF PARTICIPLES

Compare the conditions of the action expressed by the participles in each of the following groups:

1. The leaves *falling* from the trees covered the ground.
   The leaves *fallen* from the trees covered the ground.

2. A man *returning* from there told us.
   A man *returned* from there told us.

Notice that the first participle in each group, "falling" and "returning", represents the action expressed by the participle as going on or incomplete, while the second participle in each group, "fallen" and "returned", represents the action as finished or complete.

A participle which represents an action or a state as going on or incomplete is called an **imperfect** participle.

A participle which represents an action or a state as completed is called a **perfect** participle.

Participles are, therefore, classified as follows:

1. Imperfect participles—falling, returning.
2. Perfect participles—fallen, returned.

From our previous study we have learned that both infinitives and participles may end in "ing".

Examples:

1. *Standing* is tiresome...Verbal noun or infinitive.
2. The boy *standing* is ill...Verbal adjective or imperfect participle.

EXERCISE 33

Classify the infinitives and the participles in the following sentences:

1. He saw bones scattered about. 2. They have begun asking riddles. 3. We took an interest in questions of

eating and drinking. 4. The course decided on was likely to succeed. 5. I could feel the rope slipping off. 6. He began gently shifting it. 7. A point once yielded them is never recovered. 8. Getting up from the chair, Mary began playing with the dog. 9. Occasionally we see a fox emerge from his lair.

Like ordinary verbs, infinitives and participles may be classified as copula, transitive, or intransitive, for example:

INFINITIVES

1. He wants *to be* good..... Copula
2. He wants *to see* you..... Transitive
3. He wants *to depart*..... Intransitive

PARTICIPLES

1. They forgot about the night *being* cold. Copula
2. I found the boy *gathering* apples..... Transitive
3. Do you know the boy *going* out..... Intransitive

Chapter XIX

THE PRONOUN

I. CLASSES ACCORDING TO PERSON

The following facts regarding pronouns have been already stated on page 44.

Pronouns denoting the speaker, or the person spoken to, are called **personal** pronouns.

A pronoun of the first person is one that denotes the speaker.

A pronoun of the second person is one that denotes the person spoken to, or the person addressed.

A pronoun of the third person is one that denotes the person or the thing spoken of.

EXERCISE 34

Give the person of each pronoun in the following sentences:

1. William gave me the knife.
2. Fair youth, you are going into danger, for he who met you is a robber.
3. The logs make a dam, and this stops the water.
4. I watch continually as they attack the birds.
5. Trust thou in the Lord, and He will guide thee.
6. Leave me, comrades, here I drop.
7. If we reverse a germinating seed, the root and the stem will twist round of themselves.
8. When the wolves next reach us, I will jump down.
9. Who has a knife that will cut this?

Pronouns of the third person are divided into further classes on account of certain special peculiarities which they possess.

Compare the pronouns of the third person in the following groups of sentences, noting carefully how each refers to the person or the thing indicated:

1. *This* is a clever student.
2. *Who* is a clever student?
3. *Anybody* may be a faithful student.

1. *That* is to be taken.
2. *Which* is to be taken?
3. *Something* is to be taken.

We notice that these pronouns all stand for some person or thing spoken about, but in quite different ways.

1. The words "This" and "That" point out or call attention definitely to the person or the thing indicated.

2. The words "Who" and "Which" introduce questions about some person or thing that they refer to.

3. The words "Anybody" and "Something" refer indefinitely to some person or thing spoken about.

In the following sentences name the pronouns which (1) *are used when pointing out or referring definitely to objects,* (2) *introduce questions about objects,* (3) *are used in referring indefinitely to objects:*

1. Who said another would be better?
2. What did the boy do to it?
3. Which of the men gave John this?
4. Any of those would be better than these.
5. Those belong to somebody.

1. Pronouns such as "it", "this", "these", and "those", which are used in referring definitely to the objects for which they stand, are called **demonstrative** pronouns (Latin *demonstro,* I point out).

2. Pronouns such as "Who", "What", and "Which", which introduce questions about the objects to which they refer, are called **interrogative** pronouns.

3. Pronouns such as "Any", "another", and "somebody", which are used in referring indefinitely to the objects denoted by them, are called **indefinite** pronouns.

NOTE:—Only pronouns of the first and second persons will be spoken of as *personal* pronouns, those of the third person being classified according to their special peculiarities.

Pronouns may, therefore, be classified as follows:

1. Personal pronouns—I, me, we, us, thou, thee, you.
2. Demonstrative pronouns—he, she, it, they, this, that, etc.
3. Interrogative pronouns—who, which, what.
4. Indefinite pronouns—some, any, something, anything, anybody, etc.

EXERCISE 35

Classify the pronouns in the following sentences:

1. Whom did you see?
2. Did the man who passed us have any?
3. What shall I do with him?
4. We have the books with us.
5. I hurt myself yesterday.
6. Those are very thick walls.
7. These and others have learned this.
8. A comrade that was free relieved him.
9. That helps nobody.
10. These watched the flanks and would not permit any to straggle.
11. Something I would gladly attempt.

In addition to the foregoing classes of pure pronouns, there are two classes of words which are partly pronominal.

II. THE CONJUNCTIVE PRONOUN

Observe the following sentences:

1. Who killed the bear?
2. Jack is the man. He killed the bear.

Now, we see that the sentences included in (2) are quite separate and independent. However, these two sentences may be joined so as to make one, thus,

3. Jack is the man who killed the bear.

Notice that in joining the two sentences so as to make one out of them, we have merely used "who" instead of "he" in the second clause. And since by that means the two clauses are connected, it is clear that "who", as used here, is a connecting word, and is, therefore, a **conjunction**, that is, a word used to join a subordinate clause to some part of another clause.

But notice also that "who", like "he", stands for a noun and is the subject of the verb "killed", and is, therefore, **a pronoun.**

Point out in the following sentences the words which do the work of both a conjunction and a pronoun:

1. They were caught in a gale which swept them six hundred miles.
2. She heard a noise that chilled her heart.
3. This is the boy whom we met yesterday.

Words such as "who", "which", "that", and "whom", when used with the value of both a conjunction and a pronoun, are called **conjunctive** (or relative) pronouns.

NOTE:—A conjunctive pronoun may be considered as being of any person or number, for example:

1. I, *who* see it, know better.....First person
2. You, *who* see it, know better.....Second person
3. He, *who* sees it, knows better.....Third person
4. They, *who* see it, know better.....Plural number

EXERCISE 36

Point out the conjunctive pronouns in the following sentences, and explain why they are both pronouns and conjunctions:

1. The snow, which never thaws, forms a safe protection. 2. These are mansions of good men who are distributed among the islands. 3. We gave it to a boy whom we met. 4. There was the great basin of the Nile, which received every drop of water that drained from Central Africa. 5. The girl, who had again sunk on the ground, sprang to her feet. 6. Have they sold the prize turkey

that was hanging up there? 7. Give it to the man whom I send. 8. The lieutenant cried "Halt!" in a voice that was heard by all.

III. THE PRONOMINAL ADJECTIVE

Notice carefully the grammatical values of the italicized words in the following sentences:

1. William said, "This is *my* book".
2. John gave me *his* book.
3. Mary sent *her* book.
4. The robin protects *its* young.

Notice concerning the italicized words, "my", "his", "her", and "its":

1. They are *pronouns,* since they denote certain persons or things without naming them.
2. They are *adjectives,* since they modify nouns.

Such words as "my", "his", "her", and "its", which have the value of both a pronoun and an adjective, are usually called **pronominal** adjectives.

NOTE:—In their substantive use these words may be called *possessive pronouns;* as, Your father was a soldier, *mine* was a sailor.

EXERCISE 37

Point out the pronominal adjectives in the following sentences:

1. Mary told John that his dog had bitten her brother. 2. The boy, at my request, took away his books. 3. I wish you would dispense with my reply to your question. 4. The tribe was confined to its district. 5. The old servants shook their heads at his proposal. 6. We love our brothers and we deserve their love. 7. He met his tenants during their retreat from his property.

Chapter XX

CLASSES OF ADJECTIVES

I. ACCORDING TO MEANING

Compare the ideas denoted by the italicized adjectives in group (1) *with those denoted by the adjectives in groups* (2), (3), *etc., in reference to the objects denoted by the modified noun or pronoun:*

1. The *blue* chalk is all gone.
   A *large* bird flew by.
   Some *sweet* apples were brought.

2. *Three* boys passed by.
   Five dollars was paid for it.
   The *fourth* girl was late.

3. *This* man is very old.
   These books are yours.
   Yonder house is large.
   Such men are not to be trusted.

4. *Which* pen do you want?
   What man told you?

5. *Some* men think so.
   Any boy could do that.
   Each soldier carried a rifle.

Adjectives are generally divided into four classes, as follows:

1. Adjectives which attribute some quality to the object denoted by the noun or the pronoun which they modify, or signify the source or origin of the object. Such adjectives are called **qualifying** adjectives.

Examples: blue, sick, brave, good, Canadian, etc.

2. Adjectives which specify a definite number or order of the objects denoted by the noun. These are called **numeral** adjectives.

Examples: one, two, three, etc.; first, second, third, etc.

3. Adjectives which are partly adjectival and partly pronominal in function. These are called **pronominal** adjectives, and are divided into classes corresponding, in general, to those of the pronouns from which they are derived, as—my, your, his (possessive), this (demonstrative), which (interrogative or conjunctive), each, other, some, any (indefinite).

4. In addition to the foregoing, two adjectives, "a" or "an", and "the", are usually placed in a separate class. They are called **articles**, "a" being called the *indefinite article*, and "the" the *definite article*.

NOTE:—Besides the foregoing classes of adjectives, we have also met a class of words called verbal adjectives, which are partly adjectival in nature. (See Chapter XVIII.)

EXERCISE 38

Classify (according to meaning) the adjectives in the following sentences:

1. I will add to it twenty dollars.
2. In those days the skill of each marksman was known for many miles.
3. A loud shout showed the interest taken by the spectators.
4. With two old men she took charge of the fort.
5. Then came foreign soldiers in bright armour and gay uniforms, bearing lances.
6. The boy, mindful of his orders, did not wait.
7. His free, regular footprints are all about.
8. The blind man thankfully partook of his young friend's cakes.

II. ACCORDING TO FORM

Many adjectives which denote qualities that may vary are classified according to their forms.

Compare the forms of the italicized adjectives in each of the following groups of sentences, noting what each adjective implies concerning the object named by the noun:

1. I have a *small* book.
   I have a *smaller* book than that.
   I have the *smallest* book of the three.

2. This is a *rich* man.
   This is a *richer* man than the other.
   This is the *richest* man in the city.

3. My book is *large* but it is *smaller* than yours.
   His book is *small* but it is *larger* than hers.

Adjectives such as "small", "rich", and "large", whose forms denote that an object actually possesses a certain quality, are said to be of the **positive** form or **positive degree.**

Adjectives such as "smaller", "richer", and "larger", whose forms denote that an object possesses, in relation to another object, more of the quality mentioned, are said to be of the **comparative** form or **comparative degree.**

Adjectives such as "smallest" and "richest", whose forms denote that an object, in relation to two or more other objects, possesses the highest degree of the quality, are said to be of the **superlative** form or **superlative degree.**

Note carefully that only adjectives of the positive form denote the actual possession of any quality. A *poor* man might be richer than another or the richest among several, yet he would not be spoken of as a *rich* man. An adjec-

tive of the comparative or the superlative form, therefore, implies only that the object has the quality when compared with others.

MODES OF DENOTING COMPARISON

Notice the modes of denoting the various degrees in the following sentences:

1. He has a light load.
   I have a lighter load than that.
   This is the lightest load of all.

2. John is a cautious boy.
   John is more cautious than his brother.
   John is the most cautious boy in the class.

3. John is a good boy.
   John is a better boy than James.
   William is the best boy in the class.

Comparative and superlative adjectives may be formed in three different ways:

1. By the addition of *er* and *est* to the positive. This is called **regular comparison.**

2. By adding adverbs (more and most, less and least) to the positive. This is called **phrasal comparison.** Adjectives of more than one syllable usually follow this mode of comparison.

3. By the use of different words for different degrees. This is known as **irregular comparison.**

The following is a list of common irregular forms:

Positive	*Comparative*	*Superlative*
good	better	best
bad, evil or ill	worse	worst
much, many	more	most
little	less	least

NOTE:—Since many adjectives signify qualities and conditions which do not admit of variation, there are no adjectives corresponding to them in the other degrees.

Examples: Canadian, daily, round, square, third, this, wooden, perfect.

EXERCISE 39

A

Give, where possible, the other degrees of comparison of the following adjectives:

Able, brave, best, careful, dearer, deep, dull, earlier, majestic, happier, holy, honest, less, liberal, lucky, mean, safer, true, violent, circular.

B

Give, where possible, the other degrees of comparison of the adjectives in the following sentences:

1. I said an elder brother, not a better.
2. So doth the greater glory dim the less.
3. His efforts were fruitless.
4. She is the most industrious child in the class.
5. This is a perfect map.
6. The room is less noisy than it was.
7. The sun pours on the fair earth his quiet smile—
   the sweetest of the year.
8. I see a huge valley and a prodigious tide of water.

CHAPTER XXI

THE ADVERB

An Adverb, as has been seen, is a word which modifies the meaning of a verb, an adjective, or another adverb, for example:

The boy ran *quickly*.
Where do you live?
This is *too* heavy.

How dear to my heart are the scenes of my childhood!
He came *very* slowly.

Notice that some adverbs, in addition to modifying a verb, an adjective, or an adverb, may also introduce an interrogative or an exclamatory sentence, as "Where" and "How" in the foregoing examples. Such adverbs are usually called **interrogative** or **exclamatory** adverbs.

I. CLASSES OF ADVERBS

Compare the meanings of the adverbs in group (1), *with the meanings of those in group* (2), *etc.:*

1. They are going *now.*
   When are you going?
2. Our friend lives *here.*
   Where are you working?
3. These children play *quietly.*
   This pupil studies *well.*
4. They are talking *less.*
   Our friend is *very* sick.
5. *Why* are you going?
   This, *therefore,* is false.
6. You will *probably* succeed.
   Perhaps the vessel will sail to-morrow.

Notice from the foregoing examples that adverbs may be classified according to their meanings, as follows:

Adverbs of
- Time
- Place
- Manner
- Degree or Quantity
- Cause or Purpose

Potential Adverbs (expressing possibility)

EXERCISE 40

Classify the adverbs in the following sentences:

1. I am now much better.
2. A thousand hearts beat happily.
3. The child has almost recovered.
4. His heart more truly knew that sound too well.
5. Shortly afterwards the woman issued forth.
6. He went on, therefore, at his leisure.
7. He brought it immediately.
8. Where did you put the axe?
9. Whence do these streams derive their water?
10. How goes the day with us?
11. Henceforth we shall do differently.
12. How inquisitive you are!
13. The weather is somewhat colder.
14. The rock was unpleasantly near.

In addition to the foregoing classes of pure adverbs, we have yet to consider a class of words partly adverbial.

II. CONJUNCTIVE ADVERBS

Observe the following sentences:

1. Where did he stand?
2. This is the place. He stood here.

Now, we see that the sentences included in (2) are quite separate and independent. However, these two sentences may be joined so as to make one, thus,

3. This is the place where he stood.

Notice that in joining the two sentences so as to make one out of them, we have merely used "where" instead of "here" in the second clause, and have brought it round to the beginning of the second clause. And since by this

means the two clauses are connected, it is clear that "where", as thus used, is a connecting word, and is, therefore, a **conjunction.**

But notice also that since "where" takes the place of "here" as modifying the verb "stood", "where" is also an **adverb.**

Examine in like manner the uses of the italicized words in the following sentences:

1. The man was absent; *therefore* we went home.
2. The boy seemed honest; *consequently* we trusted him.

Notice also concerning these italicized words:

1. They are *conjunctions,* since they join together independent statements and are equivalent to "*and* therefore" and "*and* consequently", respectively.

2. They are *adverbs,* since they modify the verbs "went" and "trusted", respectively.

Words such as "where", "therefore", etc., when used with the value of both a conjunction and an adverb, are called **conjunctive** adverbs.

Notice that conjunctive adverbs may be classified in the same way as simple adverbs:

"Where"—place, "when"—time, etc.

EXERCISE 41

Classify the conjunctive adverbs in the following sentences:

1. I know not why they came.
2. He sings as he goes.
3. This looked alluring; so I headed the boat for it.
4. She had known sorrows when life was young.
5. I do not know how we kept afloat.

6. Death, whenever he comes to me, shall come on the wide unbounded sea.
7. We did not know whence the noise came.
8. When the pot boils, the scum rises.
9. He lives as he preaches.

Chapter XXII

THE CONJUNCTION

I. CLASSES OF CONJUNCTIONS

As seen in an earlier Chapter, a conjunction may join independent statements, and words, phrases, and clauses used with the same grammatical value in the sentence; or it may join a subordinate clause to some part of another clause, for example:

He called them *but* they made no reply.
John *and* James were there.
Do you live in the country *or* in the city?
The house where he was born *and* where he died may still be seen.
I went *before* he came.
Men will reap *as* they sow.

1. A conjunction that joins independent statements, or words, phrases, and clauses used with the same grammatical value in a sentence, is called a **co-ordinative** conjunction.

2. A conjunction that joins a subordinate clause to another part of a complex sentence, is called a **subordinative** conjunction.

Conjunctions used in pairs to connect co-ordinate parts of a sentence are called **correlative** conjunctions, for example:

I met *both* Mary *and* Jane.
Neither James *nor* John was there.

NOTE:—We have also learned that certain words are partly conjunctive: Conjunctive Pronouns, Conjunctive Adjectives, and Conjunctive Adverbs.

EXERCISE 42

Classify the conjunctions, and the conjunctive words and phrases, in the following sentences:

1. He is constantly giving food to men and animals. 2. I will describe to you as well as I can what passes without. 3. Her eye kindled, although the blood fled from her cheeks. 4. Neither you nor any one can save her. 5. From the speeches of these men who are my warders, I learn that I am a prisoner. 6. He is more dangerous than his father or mother. 7. He was foot-sore as well as hungry. 8. As soon as I saw the lieutenant, I saluted him. 9. I was composed enough to remember that help could not be far away.

EXERCISE 43 (REVIEW)

A

Classify, as fully as you can, the italicized words in the following exercise:

1. *Everything* about *her* was *neat.*
2. *Whence comes* the rain *which forms* the *mountain* streams?
3. I have *so much* property *there that* I could not *neglect* it.
4. *When* a wind *laden* with moisture strikes against a mountain, it flows *up* its side.
5. *Who* is *this reclining here?*
6. *Alas, this* is to me a *full sad* sight.
7. He *never* thought of doing *anything* cruel *or base.*
8. *Here* we met another man, *very well dressed,* who desired *to borrow twenty* pounds.

B

Point out the infinitives and the participles in the following exercise, giving the functions and the relations of each:

"I have come to bring you home," said the child, clasping her tiny hands, and bending down to laugh.

Finding that my first seed did not grow, I sought a moister piece of ground to make another trial, and sowed the rest of my seed in February; and this, having the rainy months to water it, yielded a very good crop. But not daring to sow all that I had, I had but a small quantity at last.

Awaking and sitting up in bed to get his thoughts together, Scrooge felt that he was restored to consciousness for the especial purpose of holding a conference with the second messenger despatched to him.

C

Analyse, by clauses, the following sentences, and classify the pronouns:

Before I draw nearer to that stone to which you point, answer me one question. Are these the shadows of the things that will be, or are they the shadows of the things that may be? The Ghost pointed downward to the grave by which it stood.

When she saw her formidable rival, she began to think of confessing that she was a woman; but she was relieved from her terror by a stranger that was passing by, who made up to them as if he had long known her.

PART III

INFLECTION

Chapter XXIII

DERIVATION AND INFLECTION

Examine the italicized words in the following groups, and decide in each case whether the change of form gives a new word or another form of the same word:

1. The *paint* is near the *door.*
2. The *painter* is near the *doors.*

1. The soldiers *ride* near the *count.*
2. The soldiers *rode* near the *countess.*

1. They *live honestly.*
2. He *lives dishonestly.*

When the form of a word is changed to give a new word with a different meaning, the change is called **derivation**, and the new word is said to be derived from the other, as *painter* from *paint, countess* from *count,* etc.

When the form of a word is changed to give, not a new word, but only another form of the same word with a modified use, this change is called **inflection**, and the word is said to be inflected, or changed in form, as *door, doors; ride, rode; live, lives;* etc.

EXERCISE 44

Point out any inflected words in the following sentences, and give in each instance the simple form of the word:

1. The men waited with the oxen and the sheep.
2. The boy sees the birds and the deer.
3. This word is a noun, but these words are verbs.
4. Knights and ladies drew in their horses and watched.

Chapter XXIV

NUMBER IN NOUNS AND PRONOUNS

Compare the forms and the meanings of the italicized nouns and pronouns in the following pairs of sentences:

1. The *boy* had a *pen.*
2. The *boys* had *pens.*

1. *This* pleased the *girl.*
2. *These* pleased the *girls.*

In these sentences there are four inflected words, each having two forms. Each of the simple forms, "boy", "pen", "This", and "girl", stands for one object; each of the inflected forms, "boys", "pens", "These", and "girls", stands for more than one.

Examine each noun and pronoun in the following, and decide whether it denotes one object or more than one:

1. She saw a boy standing by a tree.
2. Among them were horses no bigger than foxes.
3. He saw the great beasts, heads down and snouts thrust forward, gliding toward the door.

The form of a noun or a pronoun which denotes one object is called the **singular number**, as "She", "boy", "tree", etc.

The form of a noun or a pronoun which denotes more than one is called the **plural number**, as "them", "horses", "foxes", "beasts", etc.

The change of form which nouns and pronouns undergo to denote one or more than one is called **number**.

NOTE 1:—In certain nouns the singular form denotes, not one object, but a collection of objects.

Example:

I saw one *flock* on Monday and several flocks on Tuesday.

Here the singular form "flock" denotes one collection of objects, and the plural form "flocks" more than one collection of objects.

Such nouns are called **collective** nouns.

NOTE 2:—A few nouns and pronouns do not undergo any change in form to indicate number, as:

1. He caught a *salmon*.....Singular
2. He caught several *salmon*.....Plural

1. I see the man *who* sells coal.....Singular
2. I see the men *who* sell coal.....Plural

Here the number of the italicized noun or pronoun must be decided by the meaning of the sentence.

THE FORMATION OF PLURALS IN NOUNS

Compare the various ways by which the following plurals are formed from the singular:

1. pen, pens; horse, horses; box, boxes.
2. man, men; foot, feet; tooth, teeth.
3. ox, oxen.

We notice that there are three general modes of forming the plurals of nouns:

1. By adding an "s" sound or an "es" sound to the singular.
2. By changing the vowel sound of the singular.
3. By adding "en" to the singular.

NOTE:—Most nouns in English form their plurals by adding an "s" or an "es" sound to the singular.

PLURALS IN "S" AND "ES"

Note the plural sign in each of the following nouns, and also the final sound of the singular:

miss, misses; brush, brushes; trench, trenches; fox, foxes; prize, prizes; gas, gases.

A noun whose singular ends in an "s" sound forms its plural by adding an "es" sound to the singular.

NOUNS IN "O"

Examine also the following plural formations:

1. banjo, banjos; piano, pianos; dynamo, dynamos.
2. hero, heroes; potato, potatoes; calico, calicoes.

Most nouns ending in "o" form their plurals by adding "s", but some nouns ending in "o" preceded by a consonant form their plurals by adding "es".

NOTE:—The letters a, e, i, o, u, and sometimes w and y, as in "law", "by", are called **vowels**; the other letters are called **consonants.**

NOUNS ENDING IN "Y"

Examine also the following plurals, noting the final letters of the singular, and whether a consonant or a vowel precedes them:

lady, ladies; city, cities; boy, boys; valley, valleys.

A noun whose singular ends in "y" preceded by a consonant changes "y" to "i" and adds "es" to form the plural.

A noun whose singular ends in "y" preceded by a vowel simply adds "s" to form the plural.

NOUNS ENDING IN "F" AND "FE"

Compare in like manner the following nouns:

1. thief, thieves; loaf, loaves; life, lives; wife, wives.
2. belief, beliefs; grief, griefs; cliff, cliffs.

Many nouns ending in "f" and "fe" change "f" or "fe" to "v" and add "es", while others simply add "s".

LETTERS, FIGURES, ETC.

Notice the formation of the plurals in the following:

1. There are two *b's* in rabbit.
2. There are three *5's* in this number.
3. You use too many *so's* and *and's* in your story.

Plurals of letters, figures, and words, when any of these are spoken of as words, are formed by adding an apostrophe and "s" to the singular.

PLURALS BY VOWEL CHANGE

The following nouns in common use form their plurals by changing the vowel of the singular:

foot, feet; mouse, mice; louse, lice; tooth, teeth; goose, geese; man, men; woman, women.

PLURALS IN "EN"

The following nouns add "en" to form their plurals:

ox, oxen.
brother, brethren (also brothers).
child, children ("en" is added to the old plural, "childer").
cow, cows or kine ("ne" is a modification of "en").

EXERCISE 45

Compose sentences, using the following words in the *plural:*

and	half	mouse	solo
calf	hero	roof	turkey
dish	lasso	sheaf	woman

PLURALS OF COMPOUNDS

Notice the plural forms of the following compound nouns:

1. hanger-on, hangers-on; father-in-law, fathers-in-law; ox-cart, ox-carts.

2. spoonful, spoonfuls; forget-me-not, forget-me-nots.

Compounds usually pluralize the more important word, as in the examples in (1) above; but if the compound is regarded as a whole, the last word is pluralized, as in the examples in (2) above.

NOTE:—A few compounds pluralize both parts, as:

woman-servant, women-servants
man-servant, men-servants.

TWO PLURALS WITH DIFFERENT MEANINGS

Some nouns have two plural forms with different meanings, for example:

brother, brothers (by birth), brethren (of the same society); die, dies (for stamping), dice (for playing); penny, pennies (coins), pence (a sum of money).

FOREIGN PLURALS

Some nouns of foreign origin retain their foreign forms in the plural, for example:

bandit, banditti	cherub, cherubim
basis, bases	larva, larvae
beau, beaux	phenomenon, phenomena

NOTE:—Many of these foreign words also form a plural according to the modern mode, for example: bandit, bandits; cherub, cherubs.

EXERCISE 46

Give, where possible, the other number form or forms of the following nouns, explaining in each case the mode of forming the plural:

beef, bellows, cliff, fly, key, teeth, shelf, if, cupful, runaway, 3, trout, suds, dies, memoranda, W, eaves.

CHAPTER XXV

CASE IN NOUNS AND PRONOUNS

We saw in a previous Chapter that both the subject and the object of a sentence may consist of a single word or of a group of words.

Observe the subjects and the objects in the following sentences:

1. William conquered Harold.
2. He conquered him.
3. *William* of Normandy conquered *Harold* of England.

Now note that a noun or a pronoun which is used alone as the subject, or which is the essential word in the

subject, as "William" in the third sentence, is said to be in the **nominative** case in relation to the verb, and that a noun or a pronoun which is used alone as the object, or is the essential word in the object, is said to be in the **objective** case in relation to the verb.

Observe, further, the italicized words in the following sentences:

1. William seized *Harold's* crown.
2. He seized *his* crown.

When a noun or a pronoun is used to denote possession, like "Harold's" and "his", it is said to be in the **possessive** case.

The term **case** is used to denote various functions or uses of nouns and pronouns in their relations to certain other words in sentences.

Notice the *position* of the subjects and the objects in all the foregoing examples. The subjects precede the verb, and the objects follow the verb. But it will be seen by the following examples that subjects and objects do not always have these positions:

1. Still rolls the *river* on.
2. *Me* he restored to mine office but *him* he hanged.

Observe the italicized words in the following sentences:

1. When a *boy* does wrong, people blame the *boy* and also the *boy's* parents.
2. *We* chased *them,* and then *they* chased *us.* For they had *our* books, and we had *their* pens.

Notice that the simple form "boy" is used for both the nominative and the objective case, but a different or inflected form "boy's" for the possessive case. Notice,

further, that though the pronouns "we", "us", and "our" refer to the same persons, entirely different words are used to denote the different cases, and that though the pronouns "they", "their", and "them" refer to the same persons, different or inflected forms of the simple word "they" are used for the possessive and the objective case.

NOTE 1:—The use of the term "nominative case" has been extended to apply to various other functions or uses of nouns and pronouns besides that of subject of a verb. Thus a noun or a pronoun used as a subjective completion is called a **predicate nominative,** as:

1. This is *he.*
2. He was a *sailor.*

NOTE 2:—Also the use of the term "objective case" has been extended to apply to various other functions of nouns and pronouns besides that of object of a verb. Thus a noun or a pronoun used along with a preposition to make an adjective or an adverb phrase is said to be in the objective case, as:

1. We went to *him.*
2. Some Canadians fought in *Russia.*

NOTE 3:—The possessive forms of the pronoun, on account of certain peculiarities in their origin, are usually classed as **pronominal adjectives.** (See Chapter XIX.)

EXERCISE 47

Give the number and the case of each noun and pronoun in the following:

1. As they listened, they forgot friends and home and children. 2. There was ample room for us, as we had

lowered the mast. 3. The musician paused, and I threw open the shutters. 4. Do you know the man who passed us? 5. The hams that had been salted were washed off and hung in the smoke-house. 6. Their course lay between the two lines of the squaws. 7. The report sent the boy's heart into his mouth again. 8. The beacon blazed upon the roof of Duncan's lofty hall. 9. The miller's little boys and girls are glad to see the snow. 10. This is he of whom I spoke. 11. Is that the little gentleman from Quebec? 12. He was a twinkling-eyed man. 13. It was the cry of a hound to the west of her. 14. The two boys were playmates.

Chapter XXVI

NUMBER AND CASE

DECLENSION

In the two previous Chapters, we have discussed certain changes in the forms of nouns and pronouns which denote a difference in number and others which denote a difference in case.

Compare now the forms of the italicized pronoun in the following, and notice the number and the case of each:

I saw the *boy; he* took *his* book with *him.*

I saw the *boys; they* took *their* books with *them.*

We notice from these examples that each form of this pronoun denotes both a certain number and a certain case. The form "he", for instance, is both singular number and nominative case; the form "them" is both plural number and objective case.

This pronoun, therefore, has six forms to denote number and case, as follows:

	Nominative	Possessive	Objective
Singular:	he	his	him
Plural:	they	their	them

Compare also the forms, and notice the number and the case of each form, of the italicized noun in the following:

1. The *boy's* father called the *boy;* therefore the *boy* came.
2. The *boys'* fathers called the *boys;* therefore the *boys* came.

From these examples we learn that a noun may have four different forms to denote number and case.

When we give the forms of a noun or a pronoun for number and for case, we are said to decline the noun or the pronoun, or to give its **declension.**

DECLENSION OF THE NOUN "BOY"

	Singular	*Plural*
Nominative:	boy	boys
Possessive:	boy's	boys'
Objective:	boy	boys

DECLENSION OF DEMONSTRATIVES OF THE THIRD PERSON

	Singular			*Plural*
Nom.:	he	she	it	they
Poss.:	his	her, hers	its	their, theirs
Obj.:	him	her	it	them

Examine also the forms of the personal pronouns in the following sentences:

First Person:

I have *my* book with *me.*
We have *our* books with *us.*

Second Person:

O king! *thou* seest how *thy* subjects love *thee.*
O kings! *you* see how *your* subjects love *you.*

The personal pronouns are declined as follows:

	FIRST PERSON		SECOND PERSON	
	Singular	*Plural*	*Singular*	*Plural*
Nom.:	I	we	you (thou)	you (ye)
Poss.:	my, mine	our, ours	your, yours (thy, thine)	your, yours
Obj.:	me	us	you (thee)	you

EXERCISE 48

Write out the declension of the following:

brother	girl	she
cow	lion	it

PARSING OF NOUNS AND PRONOUNS

When we name the kind and describe the form, the function, and the relation of a word as it is used in a sentence, we are said to *parse* the word.

In parsing a noun or a pronoun the following information is to be given:

1. The kind or class—
   (*a*) According to meaning, as common or proper (if a noun)
   (*b*) According to gender (if the word distinguishes gender).
2. Inflections and function—
   (*a*) Number
   (*b*) Case.
3. Syntax or relation in the sentence.

MODELS

He visited John yesterday.

He—pronoun, demonstrative of the third person, masculine, singular number, nominative case, subject of the verb "visited".

In writing out parsing, abbreviated forms may be used, thus:

John—noun, prop., masc., sing., obj. of "visited".

EXERCISE 49

Parse the nouns and the pronouns in the following:

1. I saluted him, and said, "I surrender my arms to you."
2. The gentle youths welcomed the princess to their palace.
3. They know the rules of the game.
4. We saw somebody in the garden.
5. He tried the point, broke the weapon, and demanded his quiver.

FORMATION OF THE POSSESSIVE IN NOUNS

Examine the following possessives, noting their formation:

I. POSSESSIVE SINGULAR

1. A boy's hat is near the lady's coat.
2. Charles's wheel hurt James's foot.
3. By Ganges' banks is heard the tiger's roar.

Singular nouns form their possessive case by adding an apostrophe and "s", excepting in words of more than one syllable ending in an "s" sound, which usually add the apostrophe only.

II. POSSESSIVE PLURALS

1. These boys' books are on the girls' desks.
2. The men's dogs broke the children's toys.

Plural nouns ending in "s" form their possessive case by adding the apostrophe only.

Plural nouns not ending in "s" form their possessive case by adding both the apostrophe and the "s".

POSSESSIVE FORMS OF THE PRONOUN

Compare the forms of the italicized possessives in the following groups of sentences:

1. He has *my* book.
2. He has *mine.*

1. She took *your* pen.
2. She took *yours.*

Notice that certain pronouns have two possessive forms, the second being used when no noun follows.

The following possessives have the two forms:

my, mine	our, ours
thy, thine	your, yours
her, hers	their, theirs

NOTE:—The use of the possessive form has been extended to apply to various other ideas than ordinary ownership, as *my* doctor, *my* train, *Caesar's* victory, *Caesar's* murder, *Britain's* isle (that is, Britain).

EXERCISE 50

A

In the following examples, name and account for the forms of the nouns in the possessive:

1. Then Moses' countenance changed.
2. They returned to the women's apartments.
3. The cry shook the settler's soul.
4. The Queen's health was drunk at the officers' banquet.
5. Brave warriors contended for the love of kings' daughters.
6. The earl attended his old master's steps from the beginning of his daughters' ill usage.

B

Give, when possible, the singular and the plural possessive forms of the following nouns and pronouns, and use them in sentences:

Thieves, ladies, mice, Africa, quietness, ceiling, pony, goddess, what, many.

C

Write out the full declension of the following nouns:

Fox, oxen, princess, enemy, lioness, horses, hero.

CHAPTER XXVII

TENSE IN THE VERB

Compare the verb forms in the following pairs of sentences, noting especially the time *of the action:*

1. I *see* the old man now.
2. I *saw* the old man yesterday.

1. We *live* in that house.
2. We *lived* in that house.

Notice concerning these forms:

1. The two forms in each group are forms of the same word, having only a change in use.

2. The first form in each group, "see" and "live", represents the action as going on in present time—I see the man now (not yesterday).

3. The second form in each group, "saw" and "lived", represents the action as having taken place in past time—I saw the man yesterday (not now).

The form of a verb which is used to denote *present time,* such as "see" or "live" above, is called the present tense form or the **present tense** of the verb.

The form of a verb which is used to denote *past time,* such as "saw" or "lived" above, is called the past tense form or the **past tense** of the verb.

Notice also the time indicated by the verb form in the following:

I *shall see* the men to-morrow, but he *will see* them next week.

The verb has single word forms, "see" and "saw", to indicate present and past time, respectively, but a phrase "shall see" or "will see" to denote future time.

Such a phrase may be described as the future tense form or **future tense** of the verb. Most verbs have three tense forms, as follows:

Present tense..... see
Past tense..... saw
Future tense..... shall see or will see.

This change in the form of a verb to denote difference in time is called **tense.**

NOTE:—The verbs cut, hit, set, wet, read, and some others, have no special form in spelling to denote past time. But observe the vowel change in the pronunciation of "read" when it relates to past time.

EXERCISE 51

Name the tense form of each verb in the following sentences:

1. He chose smooth stones.
2. David said to Saul, "Thy servant will fight with the Philistine."
3. "We shall have some fun now!" thought the boys.
4. "Tell us a story," said the child.
5. He eat his dinner quietly. (For "eat", see Appendix F.)
6. She then assembled her troops and spoke to them encouraging words.
7. This will show you that they know what you did.
8. Whereas I was blind, now I see.

CHAPTER XXVIII

PERSON, NUMBER, AND AGREEMENT OF VERBS

Examine carefully the form and the relation of the verb in each of the following sentences:

PRESENT TENSE

I see the bird.	We see the bird.
You see (or thou seest) the bird.	You see the bird.
He sees (or seeth) the bird.	They see the bird.
The boy sees (or seeth) the bird.	The boys see the bird.

Notice:

1. That the assertion made or the fact asserted in all the predicates of these sentences is the same; that is, the seeing of the bird is asserted of all the various persons referred to.

2. That all the subjects in the first column are of the singular number, and all in the second column of the plural number, and that in both columns the subjects are of the first, the second, and the third person, respectively.

3. That a special form of the verb, namely, "seest", is used with the subject "thou" of the second person and singular number, and another special form, sees (or seeth), is used with the subjects "he" and "boy", both being of the third person and the singular number.

Now note carefully that, because the form "seest" is used only with a subject of the second person and singular number, this verb "seest" is said to be also of the second person and singular number and to *agree* with its subject in person and number. And because the forms, "sees" and "seeth", are used only with a subject of the third person and singular number, these verbs, "sees" and "seeth", are said to be also of the third person and singular number and to *agree* with their subjects in person and number.

Note also that although the simple form "see" is used with all the other subjects of both numbers and all three persons, yet it has been customary, though not strictly correct, to speak of the verb with each of these subjects also as being of the same person and number as its subject and as agreeing with its subject in person and number. Thus it is commonly said of the verb "see" in the first sentence that it is of the first person and singular number, agreeing with its subject "I", and of the verb "see" in the last sentence that it is of the third person and plural number, agreeing with its subject "boys".

It will be seen in the following Chapter that the verb words and the verb phrases in the past, future, and perfect tenses also are sometimes varied in form, according to the difference in person and number of their subjects. Hence we have the general statement that a verb is said to agree

with its subject in person and number. In parsing verbs no reference need be made to person, number, and agreement, except where the variations in form actually occur, as described above.

Chapter XXIX

PERSON AND NUMBER—*Continued*

When we give the various persons and numbers of any verb in any tense, we are said to be giving its *inflection* for person and number in that tense, as follows:

PRESENT TENSE

	Singular	*Plural*
First	I see	we see
Second	you see (thou seest)	you see
Third	he sees (or seeth)	they see

The form *you* is generally used in place of the singular form *thou,* the use of which is confined mainly to poetry and the solemn style.

EXERCISE 52

Write out as above the present tense of the verbs "give", "love", and "wait".

The various persons and numbers of a verb in the past tense are as follows:

PAST TENSE

	Singular	*Plural*
First	I saw	we saw
Second	you saw (thou sawest)	you saw
Third	he saw	they saw

EXERCISE 53

Write out fully the past tense of the verbs "give", "love", and "do".

Notice also the tense, the person, and the number of each verb phrase in the following sentences:

I shall see them to-morrow.
You will see them to-morrow.
Thou wilt see them to-morrow.
He will see them to-morrow.
We shall see them to-morrow.
You will see them to-morrow.
They will see them to-morrow.

In these phrases, which denote future time, notice that "shall" is used with the verb "see" in the first person singular and plural, and "will" in the other persons singular and plural. Notice, further, that only one of these is marked by an inflected form, "wilt", and that this form is now used only in the solemn style.

The various persons and numbers of a verb in the future tense are, therefore, as follows:

FUTURE TENSE

	Singular	*Plural*
First	I shall see	we shall see
Second	you will see (thou wilt see)	you will see
Third	he will see	they will see

For further conjugation of this verb, see Appendix.

EXERCISE 54

A

Write out fully the future tense of the verbs "go", "send", and "make".

B

Give the tense, the person, and the number of each verb in the following sentences:

1. They never doubted that it was all true. 2. "There we are again," said Uncle. 3. We have faith that our work will stand. 4. I feel certain, boys, that you will agree to this. 5. The children who live in this house will play with us. 6. The king thought to himself, "No one will take his place." 7. He left early this morning. 8. They wondered at the goodness of God, who made the lovely world. 9. They cried: "In Heaven we all shall meet."

In the earlier portion of the present Chapter, we learned that only two persons in the present tense and one person in the past tense are distinguished by special forms.

Examine, however, the forms of the present and the past of the verb "be" in the following sentences:

I *am* ready to go.
"Thou *art* no good knight," said he.
He *is* somewhat better to-day.
We *are* later than usual.
You *are* right in that.
They *are* anxious about you.

I *was* very sorry to hear it.
Thou *wast* the greater fool for that
He *was* near us at the time.
We *were* not slow to accept.
You *were* a long time about it.
They *were* servants of the Duke.

Notice concerning these forms:

1. The present tense has a special form, "are", and the past tense a special form, "were", to use with subjects of the three persons in the plural.

2. The present tense has three different words, "am", "art", "is", to use with subjects of the three persons in the singular. The past tense has a special form, "wast", to use with the subject "thou".

The inflection of these tenses is, therefore, as follows:

PRESENT TENSE

	Singular	*Plural*
First	I am	we are
Second	you are (thou art)	you are
Third	he is	they are

PAST TENSE

	Singular	*Plural*
First	I was	we were
Second	you were (thou wast)	you were
Third	he was	they were

The future tense of this verb, however, is regular.

FUTURE TENSE

	Singular	*Plural*
First	I shall be	we shall be
Second	you will be (thou wilt be)	you will be
Third	he will be	they will be

Examine also the forms of the italicized verbs in the following sentences:

1. This boy *loves* play, but *hates* work.
2. He who *loveth* instruction *loveth* knowledge, but he that *hateth* reproof is brutish.

Notice that the third singular of the present tense frequently ends in "th" in poetry and in the solemn style.

Examine the reference of the pronoun in each of the following sentences:

Boys, you are late.
John, you are late.
Mary, you were on time.

The pronoun "you" may be used to refer to either one person or more than one. It takes, however, in all cases a verb form, "are", "were", etc., that is used with plural subjects.

Chapter XXX

USES OF TENSES

The ordinary uses of the tenses have already been shown in Chapter XXVII.

Compare the uses of the following present tense forms:

1. He *sees* me now.
2. It *is raining* now (not "It rains now").
3. It *rains* every day in some districts.
4. He *rides* out every morning.

Observe that with some verbs like "see" we use the simple form to denote action at the present time, but that with other verbs we generally use the progressive form for that purpose and the simple form to express a general truth or an habitual action.

Compare, further, the uses of the following present forms:

1. I *go* there to-morrow.
2. Our friends *come* next week.
3. As the Russians *come* within six hundred yards, down *goes* the line of steel.
4. Edward *returns* to England and *marches* against Wallace.

From these examples we learn that the present tense may also be used:

1. To express a future event that is near at hand.

2. To express a past action vividly. This latter use is known as the **historic present.**

SEQUENCE OF TENSES

Compare carefully the tense forms in the following groups of sentences:

I know....1. what you have there.
2. what you will have there.
I knew....1. what you had there.
2. what you would have there.

Notice that if we change the verb in the principal clause from the present to the past tense, we change the verb in the subordinate clause also to the past tense. This is called the **sequence of tenses.**

Note, however, the following exceptions:

I taught them that the earth is round.
I showed them that honesty is the best policy.

Here the subordinate clauses state general truths.

Notice that the infinitive expresses time relative to that of the main verb, for example:

I *am* ready *to go* at once.
I *shall* be ready *to go* there to-morrow.

NOTE:—We must say, therefore, I *am* (not I *shall be*) glad to accept your kind invitation for next Thursday.

Chapter XXXI

MOOD IN VERBS

In each of the following groups of sentences, compare the two forms of the italicized verb, and note the manner in which the speaker presents the assertion made by the verb:

1. This boy *saves* his money.
2. God *save* the king.

1. O Lord, thou *doest* wondrous things.
2. Take care lest thou *do* wrong.

1. He *goes* there, so let him take it.
2. If he *go* there, let him take it.

1. The Lord *is* with His people.
2. The Lord *be* with you.

We notice concerning these sentences:

1. In each of the first sentences the speaker presents the assertion as representing an actual fact.

2. In each of the second sentences the speaker presents the assertion, not as representing an actual fact, but as representing something merely thought of—as a doubtful, wished for, or supposed case, etc.

Examine the forms of the italicized verbs in the following sentences, and state in each case whether the assertion is a statement of what the speaker presents as fact, or a statement of what the speaker presents as something merely thought of:

1. She *was* here.
2. It *were* possible if she *were* here.

1. He *sees* you.
2. Hide lest he *see* you.

1. I cannot fall, for He *guides* me.
2. I cannot fall, provided He *guide* me.

When the form of the verb indicates that the assertion is a statement of what the speaker presents as fact, as, "She *was* here", "He *sees* you", "He guides me", etc., the verb is said to be in the **indicative mood.**

When the form of the verb indicates that the assertion is a statement of what the speaker presents as something merely thought of, as, "It *were* possible", "lest he *see* you", "provided He *guide* me", etc., the verb is said to be in the **subjunctive mood.**

In each of the following groups compare also the italicized verb forms:

1. Thou *standest* on holy ground.
2. *Stand* thou here.

1. The door *is* open.
2. Kindly *close* the door.

1. The Lord *is* with us.
2. Lord God of Hosts, *be* with us yet.

Here, also, in the first sentence of each group the speaker presents the action or the state expressed by the verb as representing an actual fact; but in the second sentence he gives expression to a command, a request, or an entreaty.

When the form of the verb indicates that the speaker gives expression to a command, a request, or an entreaty, the verb is said to be in the **imperative mood.**

This variation in verbs to show the mode or manner in which the speaker presents the action or the state expressed by the verb is called **mood.**

In many cases, however, the same form of the verb is used to state a fact, to express a mere conception of the mind, or to give a command; for example:

You *write* well. If you *write* me at all, *write* me soon.

INDICATIVE FOR SUBJUNCTIVE

Compare the forms of the italicized verbs in the following sentences. How does the speaker view the supposition in each case?

1. If he *were* here, I would tell him.
2. If he *was* here, why did you not tell him?

We see from these examples that the indicative may also be used for stating a supposed case, as in Example (2). Notice, however, that this indicative suggests a degree of certainty on the part of the speaker. "If he was here" (which evidently was the case), "why did you not tell him?"

EXERCISE 55

Give the mood of each verb in the following sentences:

1. The boy ate the apple. (2) Who broke the desk? 3. You will see them to-morrow. 4. Love your enemies. 5. Long live the king. 6. Watch him lest he cheat you. 7. He turned the saddle off, and I was up in a moment. 8. If thy right eye offend thee, pluck it out. 9. He goes on Sunday to the church, and sits among his boys. 10. Heaven protect them. 11. Govern well thy appetite lest sin surprise thee.

CHAPTER XXXII

PERSON AND NUMBER WITH THE IMPERATIVE

Examine the tense, the person, and the number of the italicized verb in the following sentences:

See thou to that at once, Sir.
You *see* him at once, boys.
See ye to that.

Notice that commands are given only to the person or the persons addressed, and in present time. Thus the imperative mood, when its subject is expressed, is used only with subjects of the second person singular, *you* or *thou,* or the second person plural, *you* or *ye.* The simple form of the verb is used in both cases.

PRESENT IMPERATIVE

	Singular	*Plural*
Second person	see (you or thou)	see (ye or you)

Further inflection of the verb "see" for mood, tense, person, and number is to be found in the Appendix.

Chapter XXXIII

CLASSES OF VERBS ACCORDING TO CONJUGATION

Compare the ways in which the verbs in the following sentences are inflected to form the past tense and the perfect participle:

Grow—These vegetables *grew* in his garden.
The vegetables *grown* in his garden won several prizes.

Freeze—The leaves *froze* on the catalpa tree.
The leaves, *frozen* during the night, turned black in the sun.

Verbs such as "grow" and "freeze", which form the past tense by changing the vowel of the simple word or present stem and form the perfect participle by the addition of "n" or "en" to the present or the past tense form, are called verbs of the *old conjugation,* or of the old mode of inflection. However, some verbs of the old conjugation do not add "n" or "en" to form the perfect participle.

Example: Sting—The child, *stung* by the bee, cried out.

Compare now the ways in which the following verbs are inflected to form the past tense and the perfect participle:

Raise—He *raised* horses for the British army.
The horses *raised* in that country are small.

Drift—The snow *drifted* across the path.
The snow, *drifted* in heaps, blocked our path.

Burn—John *burnt* the books.
The books *burnt* by John belonged to me.

Verbs such as "raise", "drift", and "burn", which form both the past tense and the perfect participle by the addition of "d", "ed", or "t" to the stem, are called verbs of the *new conjugation,* or of the new mode of inflection. However, some verbs classed with the new conjugation which end in "d" or "t" have no change of form to mark the past tense or the perfect participle.

Example: Hurt—My shoes *hurt* me yesterday.
The boy, *hurt* in the game, was carried home.

When we give in order the present stem, the past tense, and the perfect participle of a verb, we are said to be giving its *principal parts,* for example:

Stem	*Past Tense*	*Perfect Participle*
give	gave	given

NOTE:—The principal parts of the more important irregular verbs are given in the Appendix.

CHAPTER XXXIV

CONJUGATION OF THE VERB "BE"

The subjunctive mood of ordinary verbs has no special forms for person and number, but uses the simple forms of the present and the past, as "see", "saw", for all persons and numbers.

Notice, however, the forms of the verb "be" which are used below in the various persons and numbers of the present subjunctive:

If I *be* ill-tempered, forgive me.
If thou *be* the Christ, tell us plainly.
If it *be* so, God is able to deliver us.
Heaven grant that we *be* not too late.
My wish is that you *be* more careful.
Though they *be* giants, I will oppose them.

From these examples we learn that this verb has, for all persons and numbers of the present subjunctive, a special form "be", differing from the forms of the present indicative.

Notice also the forms of the verb "be" in the various persons and numbers of the past subjunctive:

If I *were* there, it would be different.
If thou *wert* Goliath, down thou goest.
If he *were* not of God, he could do nothing.
O that we *were* there!
If ye *were* of the world, the world would love you.
If these things *were* not so, I would have told you.

From these examples we learn that the past subjunctive of this verb also differs from the indicative in the singular number.

Notice likewise the mood and the form of this verb in the following sentences:

Be diligent, my son.
Be more careful, children.

From these examples we see that the imperative of this verb also differs in form from the present indicative.

This verb is irregular, therefore, in the inflection of all its moods and tenses. Its further conjugation is as follows:

CONJUGATION OF THE VERB "BE"—*Continued.*

INDICATIVE MOOD

The present, past, and future tenses are given on page 231.

PRESENT PERFECT

	Singular	*Plural*
First	I have been	We have been
Second	You have been (thou hast been)	You have been
Third	He has (hath) been	They have been

PAST PERFECT

	Singular	*Plural*
First	I had been	We had been
Second	You had been (thou hadst been)	You had been
Third	He had been	They had been

FUTURE PERFECT

	Singular	*Plural*
First	I shall have been	We shall have been
Second	You will have been (Thou wilt have been)	You will have been
Third	He will have been	They will have been

SUBJUNCTIVE MOOD

(Given on p. 239.)

EXERCISE 57

Fill in the following blanks with proper forms of the verb "be":

1. O that they —— here.
2. Judge not that ye —— not judged.

3. Would that I —— young again.
4. Haste, lest he —— angry with thee.
5. It is I who —— to go.
6. If my kingdom —— of this world, then would my servants fight.
7. It —— the boys who were to blame.
8. We —— there early to-morrow.
9. —— truthful at all times, my son.

Chapter XXXV

USES OF SUBJUNCTIVE AND IMPERATIVE

Contrast carefully the thoughts expressed by the italicized subjunctive in each of the following groups:

1. Green *be* the turf above them.
2. If the turf *be* green, pitch the tent there.

1. O that he *were* here.
2. If he *were* here, you might go.

In the first sentence of each group we observe that the subjunctive is used to express a *wish,* while in the second sentence of each the subjunctive is used to express a supposed state or a *supposition.*

EXERCISE 58

Describe the use of each imperative and subjunctive in the following sentences:

1. If he come before dinner, send him to me.
2. Watch lest thou fall.
3. No one has a chance, if this be true.
4. I wish that John were here to-day.
5. I will lose my life ere a hair of his head be injured.
6. Lock him up in the chapel till the trial be over.

7. It were a sin to doubt it, maiden.
8. If it be within my power, I will grant thy boon.
9. Though the road be long and dreary, trust in God and do the right.

SUMMARY OF INFLECTION

We may notice from our previous lessons on inflection that there are but three parts of speech, the noun, the pronoun, and the verb, which have any inflections. The other parts of speech are usually spoken of as uninflected parts of speech.

We may see, further, that certain inflections, as *number* in nouns and pronouns, and *mood* and *tense* in verbs, denote changes in meaning; others, as *case* in nouns and pronouns, denote changes in grammatical function and relation, while others, as *person* and *number* in verbs, denote changes in relation only.

Inflection, therefore, is a change in the form of a word to denote a change in its meaning, function, or relation.

PARSING OF VERBS

In parsing a verb give:

1. Kind and conjugation.
2. Inflections—mood and tense, and person and number, when these are shown by its form.
3. Relation to its subject.

MODELS

The smoke ascended through the trees.

"Ascended"—A verb, intransitive, of the new conjugation, indicative mood, past tense, having as subject the noun "smoke".

If the verb is inflected in person and number to agree with its subject, that fact should be mentioned.

Also in writing out parsing, suitable abbreviations may be used, thus:

She hears the sea-bird screech.

"hears"—Verb, trans., new, indic., pres., 3rd sing., agreeing with subj. "She".

NOTE:—In parsing an uninflected part of speech it is necessary to give merely its kind and its relation.

PART IV

VERB PHRASES

Chapter XXXVI

PRINCIPAL AND AUXILIARY VERBS

Compare the part played by each italicized **verb** *in the following groups in making the assertion:*

1. Most men *will* their property to their children.
2. These men *fight* bravely.
3. These men *will* fight bravely.

1. The men *did* well.
2. The men *hit* the mark.
3. He declares that the men *did* hit the mark.

A verb used as "will", "fight", "did", and "hit", in the first and second sentences above, is called a **principal verb.**

A verb used as "will" and "did", in the third sentences above, is called an **auxiliary verb,** that is, a helping verb.

A copula verb when used to form the copula of a sentence—that is, to relate the completion to the subject—is also called a **principal verb.**

EXERCISE 59

Classify the verb forms in the following sentences as principal or auxiliary, and explain in each case why you consider them such:

1. The little boy is hunting for flowers.
2. Our friend went to the woods.
3. I have seen elephants. They have long tusks.

4. The child is very sick.
5. I shall be a carpenter when I am a man.
6. They did think that she did it.
7. The children did not run to their father.

Chapter XXXVII

FUTURE OF PROMISE, DETERMINATION, AND PROPHECY

In a former Chapter we discussed the various uses of "shall" and "will" in expressing a promise or determination, as in the following sentences:

1. I *will* go there.
2. You *shall* go there.
3. He *shall* go there.

In such sentences, however, we note that "will" and "shall" are not ordinary auxiliaries helping to form a future phrase, but rather express the speaker's promise, threat, or determination.

Since, however, such phrases suggest a future act, these forms are treated as future phrases.

Thus we have two forms for the future, as follows:

SIMPLE OR TRUE FUTURE	FUTURE OF PROMISE, THREAT, OR DETERMINATION
I shall give	I will give
You will give	You shall give
(Thou wilt give)	(Thou shalt give)
He will give	He shall give
We shall give	We will give
You will give	You shall give
They will give	They shall give

NOTE:—It should be here noticed that "shall" is used in both the second and third persons in the language of prophecy, as:

1. Thou, O God, *shalt* bring them into the pit of destruction.

2. The desert *shall* rejoice and blossom as the rose.

CHAPTER XXXVIII

SUBJUNCTIVE PHRASES

1. God *preserve* thee.
2. *May* God *preserve* thee.

1. O that he *knew* this.
2. O that he *might know* this.

1. Take heed lest you *fall.*
2. Take heed lest you *should fall.*

1. That *were* impossible in such a case.
2. That *would be* impossible in such a case.

Notice concerning these forms:

Each form is subjunctive, expressing some action or state as merely thought of, the two forms in each group having the same value.

Verb phrases such as "may preserve", "might know", "should fall", and "would be", when used with the value of a simple subjunctive, are called **subjunctive phrases.**

The verbs *may, might, should,* and *would,* when used to introduce a subjunctive phrase, are called **subjunctive auxiliaries.**

CAUTION:—*Be especially careful to distinguish between "should" and "would" as subjunctive auxiliaries and as future auxiliaries.*

Examples:
I feared lest he *should* fall ..... Subjunctive auxiliary
I determined that he *should* go.... Future auxiliary
(My determination was: "He shall go".)

CHAPTER XXXIX

PERFECT AND PROGRESSIVE PHRASES

In the following group of sentences compare the forms of the verb and the state of the asserted action:

1. The snow *melts* now.
2. The snow *has melted* now.
3. The snow *is melting* now.

In comparing the forms and the meanings of these italicized verbs we notice:

1. The words "has" and "is" are auxiliaries helping to make up verb phrases, and "melted" is the perfect participle and "melting" the imperfect participle of the principal verb.

2. The simple verb "melts" refers an attribute in a general way to the thing denoted by the subject, not indicating anything definite as to the state of the act.

3. The verb phrase "has melted" represents the act as completed at the time indicated, and is called a **perfect phrase.**

4. The verb phrase "is melting" represents that the act is continuing, or in progress, at the time indicated, and is called a **progressive phrase.**

The full conjugation of perfect and progressive phrases is given in the Appendix.

NOTE:—The present progressive form of the verb "go" is very often used instead of "shall" or "will" in a future verb phrase, thus:

I *am going* to study French next year.

EXERCISE 60

A

Write out the three tenses of the progressive phrases of the verbs "send" and "give" in the indicative.

Write out the three perfect tenses of the verbs "go" and "wait" in the indicative.

CHAPTER XL

EMPHATIC PHRASES

Compare the verb forms in the following groups of sentences:

1. She *speaks* the truth.
2. She *does speak* the truth.

1. I *saw* you there.
2. I *did see* you there.

Notice that the first forms in these groups, "speaks" and "saw", simply assert, while the second verb forms, "does speak" and "did see", assert emphatically.

The verb "do", therefore, is here used as an auxiliary verb, helping the principal verb to make an emphatic assertion.

Verb phrases such as "does speak" and "did see", which are used to make an emphatic assertion, are called **emphatic verb phrases.**

Examine also the use of a phrase with "do" or "did" in interrogative and negative sentences, for example:

Does he *live* here?	I *do* not *hear* him.
Did we not *see* you?	I *did* not *hear* him.

Notice that we do not now, as formerly, ask these questions or make these negative assertions with the single verb, for example:

Lives he here?	I hear him not.
Saw I not you there?	I heard him not.

In asking such questions, therefore, or making such assertions, the phrase with "do" or "did" is regularly used, though it does not in such cases denote emphasis.

This may be described as the **interrogative** and the **negative** use of the phrase.

EXERCISE 61

A

Write out the two tenses of the emphatic phrases of the verbs "give" and "work" in the indicative.

B

Classify the verb phrases in the following sentences:

1. I do not consider that probable.
2. You will have reason to know that he has done his best.
3. They did not attempt to fight.
4. Do tell us about your visit.
5. How did you learn to do them?
6. Courage brother, do not stumble.
7. Do you know, I have never heard you sing?
8. You will have reason to know that he has done his utmost.

Chapter XLI

PASSIVE PHRASES

Examine carefully the forms and the uses of the verbs in the following sentences:

1. The girl *broke* the window.
2. The window *was broken* by the girl.
3. The man *sees* the boy.
4. The boy *is seen* by the man.

In the first and third sentences the forms "broke" and "sees" represent the person denoted by the subject as acting.

In the second and fourth sentences the forms "was broken" and "is seen" represent the person denoted by the subject as acted upon.

Phrases such as "was broken" and "is seen", whose subjects denote a person or a thing being acted upon, are called **passive verb phrases.**

Transitive verb forms such as "broke" and "sees", whose subjects denote a person or a thing doing something, are often called **active verb** forms.

This distinction of verbs as *active* forms and *passive* forms is usually spoken of as **voice.**

Note 1:—As an intransitive verb does not assert an action as being exerted upon an object, a passive verb phrase is made only from a transitive verb.

Note 2:—Since a copula verb does not assert action, it is neither active nor passive, the person or the thing denoted by the subject neither acting nor being acted upon, for example:

The man *seems* old.
The stone *was* heavy.

CONJUGATION OF PASSIVE PHRASES

Examine the moods and the tenses of the following passive phrases:

These boys *are known* by you.
Nothing more *was said* by them.
He *will be punished* for this.
O that he *were known* by us.
Be seen, but not heard.

From these examples we learn that the passive phrase of a transitive verb, like its simple form, is conjugated in all the moods and tenses.

COMPOSITION OF PASSIVE PHRASES

From an examination of the foregoing forms we learn that a passive phrase is composed of:

1. Some tense form of the verb "be", which in the indicative mood agrees in person and number with the subject when there are special forms for person and number.
2. The perfect participle of the principal verb.

The full conjugation of the passive phrases of the verb "see" is given in the Appendix.

EXERCISE 62

Parse the phrases in the following sentences:

1. A man will be hired to do the work.
2. The men were rescued by a party from the fort.
3. The city has been inclosed by a stone wall.
4. The jackets had been thrown on shore.
5. Be warned in time, my child.
6. Does he shoe horses well?
7. I shall be forced to leave the room.

8. All the people were running into the street.
9. These books will be sent to-morrow.
10. Do tell us about your visit.
11. I did not go to the rink.

NOTE 1:—In parsing transitive verbs state whether they are active or passive.

NOTE 2:—Parse imperative verbs, when a subject is not given, as follows:

"Present arms". Present—a verb, transitive, new conjugation, active, imperative, subject omitted.

CHAPTER XLII

DISTINGUISHING AUXILIARY VERBS

In concluding our work on verb phrases, let us again distinguish between an auxiliary and a principal verb.

Examine, for example:

You may go.
You can go.
You must go.
You ought to go.

In these examples, each verb—"may", "can", "must", "ought"—expresses a distinct idea—permission, ability, obligation, duty.

"May" and "can", as used here, and also "must" and "ought", are, therefore, principal verbs, followed by infinitives.

The following is a review of the various auxiliary verbs, with a comparison of their auxiliary and their principal uses:

Will:	He *will* go soon.....	Future auxiliary
	He *will* go in spite of us...	Principal verb
Should:	I thought I *should* be late..	Future auxiliary
	If he *should* come, tell him.	Subjunctive auxiliary
	You *should* come.....	Principal verb
Would:	I thought he *would* go....	Future auxiliary
	That *would* be impossible...	Subjunctive auxiliary
	They *would* have their way.	Principal verb
May:	*May* you be happy!.....	Subjunctive auxiliary
	You *may* have it.....	Principal verb, asserting permission
Be:	He *is* working.....	Progressive auxiliary
	The man *is* honest.....	Principal verb (copula)
Have:	They *have* gone home.....	Perfect auxiliary
	They *have* the money.....	Principal verb
Do:	He *does* know them.....	Emphatic auxiliary
	He *does* his duty.....	Principal verb

Chapter XLIII

FORMS IN "ING" DISTINGUISHED

In the following groups of sentences compare carefully the verbal force of the forms ending in "ing":

1. The bird *singing* in the garden is a canary.
2. A *singing* bird was feeding in the cage.

1. The girl *hanging* out the clothes will see them.
2. A *hanging* basket fell beside her.

1. I found the man *amusing* the company.
2. This is an *amusing* book.

1. *Crossing* a muddy street at night is unpleasant.
2. The *crossing* over the street was muddy.

1. *Standing* here all day is tiresome.
2. The *standing* of the pupil is very low.

In the first sentence of each group the form in "ing", in addition to being a noun or an adjective, also asserts in an indefinite way the verbal attribute, and is thus able to take verbal adjuncts after it.

In the second sentences the forms in "ing" do not imply any assertion or take verbal adjuncts, being merely adjectives describing objects, or nouns naming actions. These forms, when so used, are not to be called gerunds or participles, but merely nouns or adjectives.

EXERCISE 63

Classify the following forms in "ing" as gerunds, participles, nouns, and adjectives:

1. The invading army was now forced to retreat.
2. By standing here you are breaking the law.
3. He is known to have commanded trading vessels.
4. He felt the planks bending beneath his feet.
5. The man belongs to an adjoining parish.
6. After cleaning it, I filled it with water.
7. The lowing of the cattle was then heard.
8. Lean not upon thine own understanding.
9. We can have happiness only by having right feelings toward others.
10. The beginning of the story was the best part.

PART V

SPECIAL CONSTRUCTIONS

Chapter XLIV

CASE CONSTRUCTIONS

We shall now consider in greater detail various additional functions and relations of nouns and pronouns.

USES OF THE NOMINATIVE CASE

I. NOMINATIVE OF ADDRESS

Notice the italicized nouns in the following sentences:

Thou, *cousin,* art most kind.
Boy, what brought you here?

Whenever we have occasion to use the inflected pronoun "thou" in address, as in the first sentence above, we use the nominative case form. For this reason a noun, such as "cousin" or "Boy", used to name a person or a thing addressed, is said to be in the **nominative of address.**

II. NOMINATIVE ABSOLUTE

Examine the italicized parts of the following sentences, noting:

1. The grammatical value of the italicized phrase.
2. The parts composing the phrase.
3. The case of the noun forming the first part of the phrase.

(1) *The horses being tired,* I walked home.
(2) *The teacher being absent,* the school was closed.

In each of these sentences notice concerning the italicized phrase:

1. It is an adverbial phrase, modifying the predicate of the sentence.

2. It is composed of two parts—noun and adjective—the adjectival part modifying the noun.

3. The noun is considered to be in the nominative case, as the sentences may be written thus:

They being tired, I walked home.
He being absent, the school was closed.

Such a noun or a pronoun is said to be in the **nominative absolute.**

Chapter XLV

THE OBJECTIVE CASE

I. SUBJECT OF AN INFINITIVE

Compare the italicized nouns and pronouns in the following sentences:

1. I believe that *he* is guilty.
2. I believe *him* to be guilty.

1. I believe that the *man* is guilty.
2. I believe the *man* to be guilty.

In the second sentence of each group the words "him" and "man", which are objects of the verb "believe", are also subjects of the infinitive "to be".

A noun or a pronoun used as above, as the subject of an infinitive, is in the objective case.

II. COGNATE OBJECT

Compare the meaning of the verb and of the object in the following sentences:

He *ran* a *race.*
She *lived* a long *life.*

When a noun used as an object is kindred in meaning to the verb that governs it, the object is called a **cognate object.**

Cognate means "kindred to", the object being allied in meaning to the verb.

III. DIRECT AND INDIRECT OBJECTS

In each of the following sentences, compare how the person and the thing denoted by the objects are affected by the action:

The man gave the girl a book.
The man made the boy a kite.

Notice that "kite" and "book" are both objects, each being necessary to complete the meaning of the verb of its sentence, and denoting something that is directly acted upon by the person denoted by the subject. These are called **direct objects.**

Notice, further, that though "boy" and "girl" do not seem necessary to complete the meaning of the verbs, they each represent what is indirectly acted upon—the persons to or for whom the act is performed. These are called **indirect objects.**

NOTE:—Observe that when the indirect object is placed after the direct, it then becomes an object after the preposition "to", or "for", for example:

The man gave a book to the girl.
The man made a kite for the boy.

V. ADVERBIAL OBJECTIVE

Note carefully the grammatical values of the italicized words in the following sentences:

1. That *day* was very cold.
2. The *man* came *then*.
3. The *man* came that *day*.

In the first sentence "day" is a noun, naming the thing spoken about. In the second sentence "then" is an adverb, telling when the man came. In the third sentence the noun "day", along with its modifier "that", takes the place of the adverb.

Compare also the italicized words in the following groups:

1. The boy waited *long*.
2. The boy waited an *hour*.

1. The river is *very* wide.
2. The river is a *mile* wide.

1. They returned *considerably* sooner.
2. They returned a *year* sooner.

Notice concerning the words "hour", "mile", and "year" in the second sentences:

1. They, along with their modifiers, take the places of adverbs to modify a verb, an adjective, and an adverb, respectively.

2. They name objects and are, therefore, nouns.

From the fact that a preposition might be supplied before these nouns, as, "The boy waited for an hour", etc., they are said to be in the objective case. A noun used thus with its modifier, forming an adverbial phrase, is called an **adverbial objective.**

Chapter XLVI

APPOSITIVE MODIFIERS

Note carefully the uses of the italicized words in the following sentences:

1. Milton, the *poet,* was blind.
2. We, *John* and *I,* will take it.
3. I met the farmer, *him* whom you visited.

Notice concerning each of these words:

1. It is a noun or a pronoun denoting the same person or thing as another noun or pronoun to which it is related.

2. It modifies this noun or pronoun with the value of an adjective.

A noun or a pronoun such as "poet", "John", "I", and "him", which is added to another noun or pronoun to modify it, and denotes the same person or thing, is called an **appositive.** It agrees in case with the word it modifies.

Chapter XLVII

OTHER FORMS OF NOUNS

Certain words or groups of words, although not ordinary name words, are nevertheless used in the sentence with the value of nouns, as follows:

1. Adjectives. Words ordinarily adjectives may be used as nouns, for example:

We admire the *honest.* Do the *right.*

2. Adverbs. Words ordinarily adverbs are sometimes used as nouns, for example:

Do you know the *ins* and the *outs* of it?
He is home by *now.*
Here is better than *there.*

3. Infinitives. Infinitives with or without other words joined to them usually have, as we have already seen, a noun value in the sentence, for example:

Seeing is *believing.* I wish *to go* there.

4. Clauses. The ordinary constructions of the noun clause in the complex sentence have been already dealt with.

EXERCISE 64

In the following sentences select the nouns and the pronouns in the objective case and explain how each is used:

1. An Indian sold them the furs. 2. Your father was here last night. 3. He has reached home by now. 4. I wish you to bear this in mind. 5. This box is a pound lighter. 6. Saint Paul said, "I have fought a good fight." 7. We heard the speech of Lloyd George, the Premier. 8. Some people like to be admired.

CHAPTER XLVIII

PRONOUN CONSTRUCTION

I. COMPOUND PERSONAL PRONOUNS

Compare the forms of the following personal pronouns:

The boy hurt *me.*
I hurt *myself.*
You saw the boy there.
You *yourselves* saw the boy there.

Such personal pronoun forms as "myself" and "yourselves", which are formed by joining together two simple words, are called **compound personal pronouns.**

Personal pronouns may, therefore, be further classified as:

1. Simple personal pronouns.
2. Compound personal pronouns.

NOTE:—Some demonstrative pronouns also have compound forms, for example:

He hurt *himself*.

II. USES OF THE COMPOUND FORMS

Compare the uses of the simple and the compound forms in the following sentences:

1. I hurt *myself*.
2. I bought it for *myself*.
3. I *myself* saw it.
4. I saw it *myself*.

Notice concerning these compound forms:

1. "Myself" in the first two sentences is used as the object of a verb and of a preposition.

2. It refers back to and denotes the same person as the subject. This is known as the **reflexive** use of the compound forms.

3. "Myself" in the third and fourth sentences is used as an **emphatic appositive.**

CHAPTER XLIX

SPECIAL USES OF THE GENDER FORMS

Examine the uses of the following gender forms:

The sun shed *his* beams upon us.

The moon was at *her* full.

In personification, things remarkable for boldness, size, strength, etc., are referred to as masculine; while those noted for beauty, grace, timidity, etc., are referred to as feminine.

USES OF THE NEUTER FORM "IT"

In addition to its regular use as a substitute for a noun, the following special uses of the neuter form "it" must be noticed.

I. REPRESENTATIVE USE

Compare the following sentences, noting the complete subject and the complete predicate of each:

It is certain that he went.
That he went is certain.

Here the pronoun "It" does not form any part of the subject or the predicate, but merely represents the real subject, "that he went", which is put later in the sentence. Here "It" is called the **representative subject.**

Examine also the following sentence:

I think *it* wise to go.

Here the pronoun represents the real object, "to go", which is placed later in the sentence. Here "it" is called the **representative object.**

II. IMPERSONAL USE

The impersonal use does not signify any object to the mind.

1. Impersonal subject. *It* rained. *It* became dark.
2. Impersonal object. They will fight *it* out. They had a good time of *it.*

Chapter L

INDEFINITE PRONOUNS

Indefinite pronouns, as we have seen, are those which refer indefinitely to the objects which they represent.

Compare the uses of the indefinite words in the following:

1. *Each* is ready to start.
2. *Neither* is disappointed.

1. *Few* are satisfied with it.
2. *Some* consider him unwise.
3. *Some* of it is good enough.

1. The pronouns of the first group refer to certain individuals as taken separately. These are called **distributives.**

2. The pronouns of the second group refer indefinitely to a certain number or quantity, and are called **indefinites of number** or **quantity.**

The indefinite pronouns may, therefore, be classified as follows:

1. Distributives: *Each, either, neither.*

2. Indefinites of Number or Quantity: *All, any, another, one, none, both, few, many, much, several, some, aught, naught.*

The pronoun phrases *each other* and *one another* are classified as **reciprocal** pronouns.

Examples:

These two boys help *each other* (that is, each helps the other).

Boy scouts help *one another.*

"Each other" is generally used in speaking of two, and "one another" in speaking of more than two.

Chapter LI

THE ADJECTIVE

MODIFYING FORCE OF ADJECTIVES

Compare the modifying force of the italicized adjectives in the following pair of sentences:

1. The great *red* sun sank slowly toward the horizon.
2. *Red* roses are the most common.

In the first sentence the adjective in italics is joined to the noun merely to describe or to point out an attribute of the object named by the noun. This is called the **descriptive** use of an adjective.

2. In the second sentence the adjective is added to the noun in order to limit its application to only some of the objects named. Not all kinds of roses, but only "red" roses, are the most common. This is called the **limiting or restrictive** use of an adjective.

It is evident that in some cases limiting adjectives, such as "red" in "red roses", describe as well as limit.

CONSTRUCTION OF ADJECTIVES

Compare the ways in which the following italicized adjectives are related to the modified noun:

1. I see an *old* man.
2. The man is *old.*
3. He is a man *old* in years.

1. They have a *safe* harbour.
2. The harbour is *safe.*
3. They have a harbour *safe* at all times.

Adjectives may be joined to nouns in three ways:

1. An adjective may be joined closely or directly to a noun, as in the first examples. It is then called an **attributive adjective.**

2. It may form a completion, being joined to the noun through the verb, as in the second examples, when it is called a **predicate adjective.**

3. It may be joined loosely to the word it modifies, after the manner of a noun in apposition, as in the third examples. Such adjectives are called **appositive adjectives.**

PECULIAR COMPLETION OF A COPULA VERB

Classify the verb, and note the use of the italicized word, in each of the following examples:

The girl is *here.*=The girl is *present.*
The boys are *away.*=The boys are *absent.*

In these examples the words "here" and "away", commonly used as adverbs, are used as predicate adjectives to complete a copula verb and to describe the person or the thing denoted by the subject.

OBJECTIVE COMPLETIONS

Examine the completing words in the following sentences:

1. The noise made the man *angry.*
2. The man thought the child *foolish.*

Notice in these sentences that though "man" and "child" are direct objects, they cannot alone complete the meaning of the verb, for example:

1. The noise made the man
2. The man thought the child

In addition to the objects "man" and "child", the words "angry" and "foolish" are, respectively, necessary to complete the meaning of the verbs "made" and "thought", for example:

1. The noise made *angry* (angered) the man.
2. The man thought *foolish* the child.

Notice, further, that these completing words describe the person or the thing denoted by the direct object.

1. The noise made the *man angry.*
2. The man thought the *child foolish.*

Such words are called **objective completions.**

NOTE:—Like the subjective completion, the objective completion may also be a noun.

Example: They made him *king.*

Objective completions are often spoken of as **objective predicate adjectives,** or **objective predicate nouns.**

EXERCISE 65

Point out the completions in the following sentences and state whether they are subjective or objective predicate adjectives, or nouns:

1. The girl seems happy. 2. The moon is up. 3. The judge declared the man insane. 4. The stars are out. 5. They drove him wild. 6. The medicine made him worse. 7. He grew jealous. 8. Did the umpire declare him safe? 9. He kept us free. 10. The prisoner turned pale. 11. They found the door shut. 12. They thought him a hero. 13. This will keep the paper dry. 14. He spared me and made me his servant.

NUMERAL ADJECTIVES

Compare the uses of the numeral adjectives in the following pairs of sentences:

1. Bring me *three* chairs.
2. Bring me the *third* chair.

1. He took *five* boys with him.
2. He took the *fifth* boy with him.

Numerals such as "three" and "five" tell how many, and are used in counting. These are called **cardinal** numerals.

Numerals such as "third" and "fifth" tell the order in which anything is placed. These are called **ordinal** numerals.

NOTE:—All cardinals but "one" naturally modify plural nouns except in a few such expressions as, four-*score,* two *dozen,* a twelve-*inch* rule.

REPETITION OF THE ARTICLE

Compare the meanings of the following sentences:

A secretary and a treasurer were appointed.
A secretary and treasurer was appointed.

When several nouns name separate persons or things, the article is repeated before each noun; but when the nouns refer to one person or thing, the article is used before the first only.

CHAPTER LII

THE ADVERB

Examine the uses of the adverbs in the following sentences:

I live *here.*	*Where* do you live?
This is *very* heavy.	*How* heavy it is!

Notice that some adverbs, in addition to modifying a verb, an adjective, or an adverb, may also introduce an interrogative or an exclamatory sentence, as "Where" and "How" in the foregoing examples. Such adverbs are usually called **interrogative** or **exclamatory** adverbs of place, manner, etc.

PECULIAR ADVERBIAL CONSTRUCTIONS

I. TO MODIFY PHRASES AND CLAUSES

Examine the values and the relations of the italicized words in the following groups:

1. He came *soon* after.
2. He came *soon* after dinner.
3. He came *soon* after you left.

1. The boy left *shortly* before.
2. The boy left *shortly* before noon.
3. The boy left *shortly* before you came.

The adverbs "soon" and "shortly", which modify other *adverbs* in the first sentences, modify *phrases* and *clauses,* respectively, in the second and third sentences.

II. INTRODUCTORY EXPLETIVE

Notice the entire subjects and the entire predicates in the following pairs of sentences:

1. A loud shout arose in the rear.
2. There arose a loud shout in the rear.

1. An old man came to the house.
2. There came an old man to the house.

We find that the two sentences in each group have the same subject and the same predicate, as follows:

1. A loud shout arose in the rear.
2. An old man came to the house.

The word "There", which introduces the second sentence in each group, does not, therefore, form grammatically a part of either the subject or the predicate, and is not an adverb or an adjective. It is called an **introductory expletive.** Contrast the uses of the italicized words in:

"*There* is no night *there*".

ADVERBIAL PREDICATE ADJECTIVE

The modifying force of a predicate adjective is sometimes divided between the subject and the verb, for example:

The man stands *firm.*
The boy came *running.*

Such words are often described as **adverbial predicate adjectives.**

COMPARISON OF ADVERBS

Notice the forms of the italicized adverbs in the following examples:

1. I ran *fast,* but he ran *faster.*
2. They go *oftener* than we, but John goes *oftenest.*
3. Mary came *quickly;* you came *more quickly.*
4. The children are working *less quietly* than they were.
5. He works *well,* but you work *better.*

Certain adverbs, like adjectives, admit of comparison. The modes of comparison in the adverb correspond with those in the adjective.

SENTENCE WORDS

The two words "yes" and "no", and their older equivalents, "yea" and "nay", are not parts of speech in the grammatical sense. That is, they have not functions and relations as parts of sentences; they are themselves equivalent to whole sentences of affirmation or denial. Because of this fact, they may be called *sentence words,* and because they are used in responding to questions, they may be called *responsives.*

EXERCISE 66

Classify the adverbs and the equivalents of adverbs in the following sentences:

1. I should have done so if the cook had not come in.
2. They lay immovable till morning.
3. They drove away shortly before the train arrived.
4. They broke down the bridge that the enemy might not get over.
5. The rain is falling where they lie.
6. He then turned to go away with the ambassadors, as a stranger might not be present at the deliberations.
7. Fortune directs our affairs better than we ourselves could have wished.
8. One evening the little boy pointed to the ships.

CHAPTER LIII

THE PREPOSITION

OBJECT OMITTED

The object of a preposition is sometimes omitted.

Example:

This is the boy (whom) we spoke to.

FORMS OF PREPOSITIONS

Compare the prepositions in the following sentences:

They could not go *for* the rain.

They could not go *because of* the rain.

She stood *before* the glass.

She stood *in front of* the glass.

Like the other parts of speech, the preposition may be a single word, or a phrase.

Notice the distinction between a preposition phrase and a prepositional phrase.

A preposition phrase is a group of words doing the work of a single preposition, as in the examples above.

A prepositional phrase is a preposition together with its object, for example:

Music arose *with its voluptuous swell.*

"OF" AS CONNECTIVE

Observe the functions of the different nouns in the following sentence:

We sailed down the River St. Lawrence and across the Gulf of St. Lawrence.

Notice that in both cases the noun "St. Lawrence" has an explanatory or appositive value in relation to the preceding noun, and that since "of" is really not necessary to express this relationship, it is not a real preposition in such sentences, but a mere appositive connective.

SPECIAL PREPOSITIONS

The preposition "on" is changed to "a" in such derivative words as "ashore", "afire", and "abed", and in such phrases as:

He has gone *a hunting.*

The form "o'" is used for "of" in:

It is five o'clock.

"Like", historically an adjective, is frequently followed by a noun or a pronoun in the objective case. When thus used, it may be parsed as a preposition; as may also "near" and "next", for example:

She looks *like* him.
He stood *near* me.

POSITION OF THE PREPOSITION

The preposition is usually placed before its object, but it is sometimes found after it, or separated from it, for example:

He travelled the world *over.*
What are you waiting *for?*

APPENDIX

A

FOREIGN PLURALS

Singular	*Plural*
larva	larvae
vertebra	vertebrae
genius	genii
genus	genera
radius	radii
terminus	termini
datum	data
medium	media
memorandum	memoranda
appendix	appendices
basis	bases
crisis	crises
ellipsis	ellipses
parenthesis	parentheses
phenomenon	phenomena

B

GENDER NOUNS

Masculine	*Feminine*
abbot	abbess
actor	actress
administrator	administratrix
adventurer	adventuress
bachelor	spinster, maid
beau	belle
benefactor	benefactress
buck	doe

bullock	heifer
drake	duck
duke	duchess
earl	countess
emperor	empress
executor	executrix
gander	goose
gentleman	lady
god	goddess
hero	heroine
host	hostess
hunter	huntress
husband	wife
king	queen
lad	lass
lord	lady
marquis	marchioness
master	mistress
monk	nun
patron	patroness
prince	princess
prophet	prophetess
ram	ewe
stag	hind
tiger	tigress
waiter	waitress
widower	widow
wizard	witch
youth	maiden

C

IRREGULAR COMPARISON OF ADJECTIVES

(In addition to those given on page 202)

Positive	*Comparative*	*Superlative*
(fore, adv.)	former	foremost or first
(forth, adv.)	further	furthest

far	farther	farthest
(in, adv.)	inner	inmost or innermost
late	later or latter	latest or last
near	nearer	nearest
nigh	nigher	nighest or next
old	older or elder	oldest or eldest
(out, adv.)	outer or utter	{ outmost or outermost utmost or uttermost
(up, adv.)	upper	upmost or uppermost

NOTE:—Many of the foregoing comparatives and superlatives are also used as adverbs.

D

CONJUGATION OF THE VERB "SEE"

INDICATIVE MOOD

Simple Present	*Present Perfect*	*Present Progressive*
I see	I have seen	I am seeing
you see	you have seen	you are seeing
(thou seest)	(thou hast seen)	(thou art seeing)
he sees (seeth)	he has (hath) seen	he is seeing
we see	we have seen	we are seeing
you see	you have seen	you are seeing
they see	they have seen	they are seeing
Simple Past	*Past Perfect*	*Past Progressive*
I saw	I had seen	I was seeing
you saw	you had seen	you were seeing
(thou sawest)	(thou hadst seen)	(thou wast seeing)
he saw	he had seen	he was seeing
we saw	we had seen	we were seeing
you saw	you had seen	you were seeing
they saw	they had seen	they were seeing

Simple Future	*Future Perfect*	*Future Progressive*
I shall see	I shall have seen	I shall be seeing
you will see	you will have seen	you will be seeing
(thou wilt see)	(thou wilt have seen)	(thou wilt be seeing)
he will see	he will have seen	he will be seeing
we shall see	we shall have seen	we shall be seeing
you will see	you will have seen	you will be seeing
they will see	they will have seen	they will be seeing

INDICATIVE MOOD

Present Emphatic	*Present Passive*
I do see	I am seen
you do see	you are seen
(thou dost see)	(thou art seen)
he does (doth) see	he is seen
we do see	we are seen
you do see	you are seen
they do see	they are seen
Past Emphatic	*Past Passive*
I did see	I was seen
you did see	you were seen
(thou didst see)	(thou wast seen)
he did see	he was seen
we did see	we were seen
you did see	you were seen
they did see	they were seen

Future Passive

I shall be seen
you will be seen
(thou wilt be seen)
he will be seen

we shall be seen
you will be seen
they will be seen

SUBJUNCTIVE MOOD

(Rarely used)

IMPERATIVE MOOD

Simple Present
See (you or thou)

Present Emphatic	*Present Passive*
Do see	Be seen

COMPOUND PHRASAL FORMS

PERFECT PROGRESSIVE

Present Perfect Progressive—I have been seeing, etc.
Past Perfect Progressive—I had been seeing, etc.
Future Perfect Progressive—I shall have been seeing, etc.

PERFECT PASSIVE

Present Perfect Passive—I have been seen, etc.
Past Perfect Passive—I had been seen, etc.
Future Perfect Passive—I shall have been seen, etc.

PROGRESSIVE PASSIVE

Present Progressive Passive—I am being seen, etc.
Past Progressive Passive—I was being seen, etc.

INFINITIVES AND PARTICIPLES

GERUNDS

Simple.....seeing
Perfect.....having seen
Passive.....being seen
Perfect passive..... having been seen

INFINITIVES

Simple..... (to) see
Perfect.....(to) have seen
Progressive..... (to) be seeing
Passive.....(to) be seen
Perfect passive..... (to) have been seen

PARTICIPLES

Imperfect.....seeing
Perfect.....seen
Phrasal perfect..... having seen
Passive.....being seen
Perfect passive..... having been seen

E

PRINCIPAL PARTS OF IMPORTANT VERBS

Root Infinitive or *Stem*	*Past Tense*	*Perfect Participle*
awake	awoke or awaked	awoke or awaked
bear	bore	borne
begin	began	begun
bind	bound	bound
bite	bit	bitten or bit
blow	blew	blown
break	broke	broken
bring	brought	brought
buy	bought	bought
catch	caught	caught
choose	chose	chosen
come	came	come
do	did	done
draw	drew	drawn
drive	drove	driven

drink	drank	drunk
eat	eat or ate	eaten
fall	fell	fallen
fell	felled	felled
fly	flew	flown
freeze	froze	frozen
forget	forgot	forgot or forgotten
get	got	got (gotten)
give	gave	given
go	went	gone
grow	grew	grown
hew	hewed	hewed or hewn
hide	hid	hidden or hid
know	knew	known
lay (to place)	laid	laid
lie (to recline)	lay	lain
mow	mowed	mowed or mown
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
saw	sawed	sawed or sawn
see	saw	seen
sell	sold	sold
send	sent	sent
set	set	set
sew	sewed	sewed or sewn
shake	shook	shaken
shine	shone	shone
show	showed	showed or shown
sing	sang	sung
sink	sank or sunk	sunk
sit	sat	sat
slay	slew	slain
slide	slid	slid or slidden
sow	sowed	sowed or sown

speak	spoke	spoken
spring	sprang	sprung
stand	stood	stood
steal	stole	stolen or stole
take	took	taken
tear	tore	torn
throw	threw	thrown
wear	wore	worn
weep	wept	wept
write	wrote	written

NOTE:—For the principal parts of other verbs, consult a dictionary.

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